

CARLOS SANTANA  
IN THE FLESH

November 1990

FOR ALL

SPECIAL ANNIVERSARY ISSUE

WEST COAST  
FLORIDA EDITION

ANTHRAX > RED KROSS

STRYPER > WITCH DOCTORS > FESTER  
TAMPA BAY MUSIC ACTION > FREE CLASSIFIEDS

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# Thrust

VOL. 2, NO. 11

NOVEMBER 1990  
TAMPA EDITION



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There are two things  
you can do about censorship.

You can do nothing,  
or you can vote.

If you don't do anything,  
you may not be able to  
buy the albums  
or read the books  
or see the movies  
that you want.

If you vote,  
you can tell the people  
who make decisions  
that we won't remain silent  
any longer.

YOUR VOTE IS YOUR VOICE.

ROCK  
THE  
OTE





## Bang Tango is Back

MCA/Mechanic Artists, Bang Tango are hiding out in upstate New York with John Janson, creating the follow-up to the near-gold debut, *Psycho Cafe*. New songs will include "Dancin' on Coal," "Untied and True," "Dressed Up Vamp," and "My Saltine." March 31, 1991 is the tentative release date. Keep an eye out for the band on the April cover of *Thrust*.

## Lennon Remembered

In honor of John Lennon's fiftieth birthday, Capitol Records released *Lennon* on October 9th, an imported four CD package spotlighting the renowned solo recording career of John Lennon from 1969-80. 74 album tracks and singles are included as are three live recordings previously unreleased on CD featuring Lennon with Elton John live at Madison Square Garden in 1975. The definitive Lennon collection also includes a 96-page booklet with complete lyrics, rare photos and a comprehensive index of Lennon material. This item is without a doubt the publisher's pick for "What I want for Christmas This Year." The retail price

## Happy Birthday to You

While we're talking about the Beatles, Paul McCartney has released

the song "Birthday," which has never before been out as a single. The version is not from the *White Album* but a live cut from McCartney's stunning 1990 tour which also captured *Tripping The Live Fantastic*, a 2 CD package that includes 35 live Beatles, Wings and McCartney classics. The live package will be in the stores on November 6th. McCartney had this to say about the song: "Oddly, maybe, we never released "Birthday" as a single before but I hope that now, all these years after John and I wrote it, it can be what we intended — a useful little number. And I'm glad that the powers that be are putting the single out like this — in the week of John's fiftieth birthday. That's just a happy coincidence. It's my nod and a wink to an old mate."

## An Eagles Reunion?

Word has it that Timothy B. Schmit and the rest of The Eagles may be getting back together and putting out a boxed CD set. (Note: Does it appear as if boxed CD sets are the thing to put out this season?) Talking to the press in support of his new solo album on MCA Records, *Tell Me The Truth*, Schmit offered, "We're trying to put it together. I'm not sure of who's going to be involved. All I know is that I'll be involved if it does come together. We're hoping to cut two or three new songs to add to this CD collection. Actually, I'd really love to

do a whole album but that would mean another year before the Eagles could tour." *Thrust* will keep you posted of further developments.

## Lesson #1 in Metal History

Metal Blade Records, working in cooperation with Metallica's Lars Ulrich and *Kerrang!*'s Geoff Barton, have put together the *New Wave of British Heavy Metal 79 Revisited Compilation*. The double CD set includes thirty tracks from metal bands such as Diamond Head, Sweet Savage, Saxon, Def Leppard, Girlschool, Iron Maiden, Tygers of Pan Tang, along with other bands. The phenomenon now known as NWOBHM captures a variety of bands from 1979 who pioneered the hard rock/metal sound that defined the 80's. Pick it up at Ace's Records or your favorite metal record store in your area. And make sure to take a peek at DJ's interview with Lars Ulrich next month.

## One more time

From beyond the grave, Roy Orbison has personally supervised the mastering of his new boxed compilation on CBS Records — the first major overview of his astonishing career. According to *World Weekly News*, Elvis was spotted on Mars and gave Roy the idea to put the project together. Containing seventy five recordings, the 4-CD set covers almost

thirty years of Orbison's career. Digital transfers have been used wherever possible to insure maximum sound quality. The limited edition set retails for \$59.95 and is in stores as we speak.

## Hey Mom, We're On The Radio

For the last two months, *Thrust* has had the chance to appear on the Sun Issues Forum, a satellite talk show beamed all over the United States. Chip Mignacca (our fearless Director of Publicity) and myself had the opportunity to discuss censorship, free speech, and rock & roll with the programs host, Joel Vincent. Well, this time we're giving you a warning so you can call in and participate. The toll free number is 1-800-878-8255 (TALK). The date to be listening is November 8 from 12 -2 pm. No matter where you are in Central Florida, you can pick up the network. In Orlando/Daytona: WCCZ 1550 AM, WXVQ 1490 AM, WTRR 1400 or WMJK 1220 AM; in Tampa/St. Pete: WEND 760 AM or WPSO 1500 AM; and in Ft. Myers/Naples on WCCF 1580 AM. And for our friends in Los Angeles and San Diego, tune in WXEK 950 AM. As the ol' ZZ TOP song goes "It's nation-wide."

## Write To Us

Send your street notes to Christopher Robin c/o *Thrust* Magazine, 8401 Ninth St. N #B-220, St. Petersburg, FL 33702.

# Whoever said art requires sacrifice must've played something else.

Of all the things musicians are willing to sacrifice for their art, a lot of money has never been one of them.

Which is why the new Yamaha SY22 Music Synthesizer is going to be so popular. After all, it has many features that make it sound better than synths costing nearly twice as much.

Like both FM and Yamaha Advanced Wave Memory (AWM). Complete with 256 preset FM and 128 preset AWM sampled voices. So you get crisp digital precision along with the natural richness of analog sound. To combine the two, there's the SY22's 50 stage Vector Control. Just choose level or detune, and you can

blend up to four separate sounds automatically or manually in real time.

All of which helps you get in touch with your music. Your instrument. And your art.

To hear more about the SY22, or just to hear it, stop by your local Yamaha Dealer.

If you won't do it for money, do it for art. **YAMAHA**



One of the most unique metal acts of the early eighties was Seattle-based Queensryche. The release of their self-titled EP in 1983 put them among the most talked about groups at that time. The polished, traditional metal structures of their material, backed by the dynamic vocals of Geoff Tate, set them apart from their predecessors. At the same time, their progressive and experimental approach may have prevented them from reaching immediate acceptance by the masses. They never wrote specifically for the radio which was dominated by more commercial acts, and further had to compete with the heavier thrash metal bands to secure an underground following. Their success was gradual yet consistent, and Queensryche achieved their biggest acclaim by both their fans and the critics after last year's concept album *Operation: Mindcrime*. Both that album and the home video have been certified gold plus. The band continues to break new ground with the release of their fifth recording *Empire* which has catapulted into the top ten on the national U.S. album charts in its second week of release. Tate, guitarists Chris DeGarmo and Michael Wilton, bassist Eddie Jackson and drummer Scott Rockenfield kicked off a massive world tour in Bedlam, Ireland, and *Thrust* arranged to talk with guitarist Chris DeGarmo as Queensryche prepares for the American leg of their tour.

# CAN'T YOU HEAR IT CALLING?

I'd like to congratulate you on the success of your last album, *Operation: Mindcrime*. It's been long awaited, don't you think?

**CHRIS DEGARMO:** It's been a long road but we've been persistent and I think our time is finally arriving. The mass is clicking on to what we're doing, so that's great. We understand that patience is the key.

Many people consider Geoff Tate to be the best singer in metal. I've noticed on the new album, as well as on *Mindcrime*, Geoff's vocals are geared to a wider spectrum of ranges than the high screams that he was known for on the first EP.

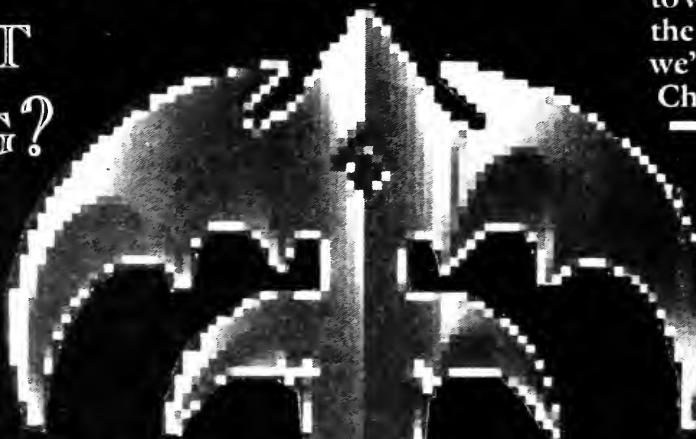
He was younger at the time we made that. I think he discovered that he had a range and he was trying to demonstrate it without a purpose other than trying to show his range. Now Geoff has more of a purpose with his voice and in the way he uses it. If he's in a particular register, he's there for a reason, not just because he can sing in that register, but because it's functional. If he's making a delivery in a low register, it needs to be that way because of what the lyrics are saying. It's fantastic to be able to work with Geoff in that aspect because we're not limited vocally by what can be done. He is capable of so much.

Your EP was actually your first demo that the record label chose to release. Looking back, do you wish it would have been re-recorded?

We like it as is. It's a moment captured in time of where we were then. We can sit there and say that it doesn't compare with what we're doing now, but it is what it is and that's where we were at that particular age. It's a nice little time capsule. It reminds me of when we first started. People were excited about that first recording, and that's the reason we got signed. Why mess with it? Why not leave it?

I've been listening to your new album and I think it has the makings of a

## Queensryche



classic. Is the record that will make you a headlining act? Absolutely. We know that we will be headlining a tour that begins in November. We have confidence that this record will take us to a new level. How far above *Operation: Mindcrime* that level will be, we can't estimate. We feel very confident about the record. We spent a great deal of time focusing on the songs. We wanted to write the album with depth so that it had multiple legs to stand on. We gave great attention to detail on each track. In our opinion, there is no filler material on the record. Hopefully other people will think that as well. Song for song it is our strongest. Our song writing is really clicking together. We walked away from this project satisfied artistically, and whether or not it turns into a commercial success, we'll see. *Mindcrime* opened a lot of doors for us that I think are going to remain open on this record. Hopefully this one will open a few new doors for us as well.

What is your show going to be like? We're going to perform *Operation: Mindcrime* in its entirety. The show will be around two hours long. What older songs do you plan on performing?

We'll be playing some material from *Rage For Order*, some from *The Warning*, and probably a medley arrangement of the first EP, and a good chunk of the new album. So it will be mostly focused on post-1986. We're going to be playing more of the "out there" kind of stuff.

"We never try to second guess the public's taste. When we try to write something that we think the public will like, that's when we'll be selling out."

Chris DeGarmo/Queensryche

BY JOHN URBAN

afternoon adventure. We had a show that particular night, and he almost missed it. When he finally did make it to the venue, he forgot his backstage pass and they wouldn't let him in the building. Geoff was telling them that he sang with the band, and they said "Yeah, you and everyone else who has come in here." Fortunately, someone from the road crew saw him and got him back in time for the photo shoot that was scheduled just before we walked on stage. It was a strange day, and it was really stress oriented and hectic for Geoff. We were writing and he wanted to write a song about it, so that's how it came about.

Maybe when you come down to Florida something weird will inspire another great song.

If something strange happens, it's a very high possibility!

Did you consider writing a sequel concept album to *Operation: Mindcrime*?

No, because that would be the obvious and predictable thing to do. The corporate mind would tell you that if it was a success, do it again. We don't ever want to be predictable. It made sense to us to have a different approach on the record and separate ourselves. We loved making *Mindcrime* the way it was, but this way it doesn't force us to make a series of concept records. I think when people listen to the new record, they'll find that it doesn't sound miles away in terms of how *Mindcrime* worked, but yet it is.

I found the new album very consuming, like reading an intense novel that you can't put down. I think that the record has depth much like *Mindcrime* had, only in a different way. Instead of one cohesive complete story, it's eleven different stories. But they present as intense an experience as *Mindcrime* was for our listeners.

What hit me so hard about the album was that it is based on reality rather than science fiction or fantasy. Truth can be scarier and far more

extreme than fiction. Like the lyrics in "Empire." It's heavy, but it's about what you see on the news every night.

Exactly. I'm glad that it connects with you in that way. It's true that when something is presented as fiction you can *think* that can happen. But this record is easier for people to relate to directly into their lives. "Silent Lucidity" was about the self-conscious mind and manipulating dreams. People know that dreams are not a well understood aspect of their lives, and are yet somehow fascinating too.

That is one of my favorites from the new album. I thought that the whole acoustic sound of it with Geoff's voice reminded me of old David Bowie. It almost sounded more like a lullaby than a ballad.

Exactly. The direction I was heading for with that song was a haunted sort of lullaby that has a real surreal feeling to it. It feels like a dream. A very warm mix, a relaxed delivery. Geoff really sank into that song well. Although I wrote it, he was able to deliver it in just the way required.

I was wondering if you wrote this about a lover or a child.

I don't have a child, but it's supposed to be about a father/son relationship. It's like talking to a little kid that woke up out of a nightmare. I put myself into that perspective for the song. The "I" of the song in "I will be watching over you..." is the father figure trying to explain to a young child what his mind is doing and not to be frightened, but to accept it and try to expand on it.

"Another Rainy Night (Without You)" has some really deep lyrics. I liked the line that says "Raindrops taste like tears, without the pain."

The record is very personal to us and was written from within. It's not fictitious. There are a lot of emotions behind tears, and rain drops are just rain drops. So, it was a nice analogy that Geoff made there.

I want to ask you about the part in the song "Anybody Listening" that says, "Long ago there was a dream, had to make a choice or two. Leaving all I loved behind, for what nobody knew. Stepped out on the stage, a life under lights and judging eyes. Now the applause has died and I can dream again." And later it says "If I don't return to sing the song, maybe just as well. I've seen the news

and there's nothing I can do." Is that how Geoff feels?

In essence, Geoff is talking about developing the other person that exists within himself. He puts so much effort into Queensryche, and he is talking about realizing that *that* is a part of him. And he understands *that* is what he does but that's not all he can be. He can have a personal side to himself. He's talking about totally exploring that other side of his personality. He's saying that you shouldn't get so caught up in what's required of you that you can't do what makes you happy. We find happiness in this, but we all have personal lives too. It's very hard to develop that personal life when so much time is spent on what we do as a band. And he's also making a reference asking if anybody is really analyzing what is being said to them. Is anybody reading between the lines and trying to see what's behind the words and images that are being presented to them? Hopefully it's thought provoking. What he's really talking about is, if someone is stuck doing something that they don't want to do, why do it? If someone hates what they're doing, it's ridiculous. In this case Geoff is talking about the fact that he has two lives. He has Queensryche, which is his passion with music, but he also has a personal side to him that brings him

freedom. We don't really consider this work. This is a dream for us. It consumes so much time that it's nice to try and have other things that can help to round you out as a person.

A lot of metal bands bury the bass playing in the mix but Eddie's bass is really prominent on certain songs like "Jet City Women" and "Della Brown." And he plays great fretless bass on "Anybody Listening."

That's great. I love hearing feedback when people listen to the details because we really try to make those things audible so that people can hear what's going on. Eddie is a key component to the band. The bass can have such an impact in a piece of work and it shouldn't be washed over. On some songs, it's purpose is different. In "Lucidity," it's there to provide warmth. But on a track like "Della Brown," it's critical to how the rhythm operates. We feature it on quite a few of the tracks.

Some bands write to educate their public, and some just entertain them.

Are you attempting to do both?

I don't think we are trying to preach to people. I don't consider us that type of band. At the same time, I don't consider our music "background music" at all. You have to listen to our music and focus your attention on it. I don't like

the idea of our stuff being "dinner music" in the background or "elevator music." We hope that the melody and rhythms produce an instant appreciation from a groove standpoint so that you listen to it because you want to be entertained by the music. It's entertainment with substance.

With the way the album was produced, Empire might appeal more to the people that are into the more progressive bands like Yes or Kansas than to the average headbanger.

I hope that the record will bring in people that have never heard of Queensryche before. As a song writer, it's nice to be diverse without losing the components of your roots. This record sounds like Queensryche, but hopefully, people will trace the patterns of our growth in our writing over the releases. But I want the fans that have been behind us all of the way to be able to relate to the record. I think we'll be capable of that. Honestly, we try to challenge ourselves when we write a record. We keep trying to write songs that are interesting. So in that respect we remain true to ourselves. We never try to second guess the public's taste. When we try to write something that we think the public will like, *that's* when we'll be selling out. We need to continue writing Queensryche style music and expand our musical vocabulary, and that's what we'll do.

How do you feel when certain bands make it overnight while it has taken so long to achieve the recognition you deserve?

It is a bit frustrating to see bands come out of the stable with their first release and do a huge volume of record sales or make a tremendous impact on the public. At the same time, you have to take it in stride. You can't become too bitter about it because success is relative. We have slowly expanded our audience and we stand behind our releases. We're just happy that more and more people are beginning to tune into Queensryche. We've remained true to ourselves and we didn't get discouraged and write with a corporate mind or seek outside song writers to manufacture calculated hits. We got together and did this because we all enjoy writing music together and we enjoy trying to be artistic and experimental. We've managed to maintain that throughout our careers. It's an investment of time. We really think that the fans we've secured at this point are extremely loyal. Even though it's a slower road, I think we're going to get there. For us, the fact that the original line-up is still together and remains great friends is a success in itself.



# THE SPIRIT OF SANTANA

You just broadcast *Spirits Dancing in the Flesh* live from Electric Ladyland Studios. During the performance, you mentioned Jimi Hendrix.

Obviously, Electric Ladyland still has Jimi's vibrations very strong. And playing with Vernon Reid upped the ante. We went upstairs to pray before the concert and we could actually hear music when we meditated. Fifteen to twenty minutes before we played, Vernon and I meditated, and after a while, you could hear Jimi, Vernon and myself playing. And no one got in each other's way. It was like three flames dancing. It was a very special day and I'll always cherish it because I felt Jimi's presence.

Are you saying a miracle took place? Miracles happen every day to me and you, but a lot of time we just take them for granted. There is divine intervention in our lives everyday.

Describe where your attitude toward music and life comes from? Vernon and I represent a certain side of the street. It's not the okey-dokey stuff. In the 60's, we needed a different latitude, and people like Jimi Hendrix, The Doors and Bob Marley were the renegades of radio. They changed the format of what a single should sound like. I look at a single like a TV dinner. Often they are done for no artistic reason except to sell a tire or cola or whatever. The renegades altered the consciousness of the world and that's the kind of company I like to keep company with.

Has spirituality always been part of your life?

Yes, but it's evolved. I remember back: Tijuana to San Francisco to Woodstock. I was always seeking — you know, spirituality is like a quarterback. Spirituality is *that* pocket. The negative forces don't come over and tackle you. If you stay in the pocket, the pocket will be good to you. But if you leave the pocket, you're on your own. You may or may not make it — you may not come back unscathed.

You talk about the celebration of the human spirit. Can everyone share in that celebration?

A lot of people do. I had a friend who when I first met him, all he would listen to was Alice Cooper and Devo. But now, after being with me for about ten years, he's been turned onto Muddy Waters and John Coltrane. He's like a different person. Someone who is open is going to feel what I feel because I make the listener feel what I'm feeling. That's the best thing you can do for any kind of music.

What is the current status of music through your eyes?

"I'm sorry if I'm sounding like a parrot and repeating what I've said before, but let me start by saying that there are only two kinds of people: artists and con artists. That's all. Nothing in between. Art, like Van Gogh's pictures, is going

to be forever. Classical means art and music together, yesterday, today, and tomorrow. Some people make their living out of creating controversy because they don't have the talent to take the long route like Duke Ellington. So they do something to gain attention. To me, Elvis Presley falls into that where John Lee Hooker does not. Madonna falls into that where Barbara Streisand doesn't. After a while, you see where the value is: what will last and what's a superflash like Freddy and the Dreamers. I still feel we can achieve something more positive by a direct bridge between quantity and quality. It's not an impossibility.

Or New Kids on the Block, to be more current.

All of that. But the kids have to start somewhere. And as long as they trace stuff back to the true music, then we need more balance as far as the attention that Elvis Presley or Madonna get. We should give half of that energy to T. Bone Walker who is the real father of rock & roll — not Little Richard or Chuck Berry. Rock & roll came from a form that was already established in the 30's and 40's with duck walks and guitar tricks that Jimi Hendrix hadn't even dreamed up yet. To me, if you're an American, you should check the first fountains. It will really enrich your life.

You've taken political stances by playing in East Germany as well as for El Salvador. Do you take pride in seeing qualitative changes happening when you interact for special events? It's cause and effect. If we are standing by a crystal clear lake and I throw a rock in the middle of it, the ripples will eventually hit the other shore. When we played in 1987 in East Berlin and we went to Checkpoint Charlie, we heard the sound of the gate closing, and we knew if we did something stupid, Perry Mason couldn't come bail us out. After we played, we noticed that everything

was grey. The attitude, their enthusiasm, their hope, everything was grey. But with God, nothing's impossible, it's not in his dictionary. A lady I was talking to said, "That's easy for you to say. You're taking a plane home in several hours. You're out of here." But I said, "No, it doesn't have to be like this." So this was in 1987. Last year, when the Wall came down, a lot of people picked up on the fact that not all American music is to sell colas, to degrade or to con somebody into something. In other words, America is not just about being capitalistic or greedy. America is about being spiritually idealistic because the values of Woodstock made the CIA and the corrupt government of America stand up and take notice that there is something within your own body that will transform and illuminate you to the extent that you will be able to change the consciousness like Martin Luther King, Malcolm X, or the Kennedys. So many of those people stuck their necks out and consequently brought the boys out of Vietnam. And if they hadn't done that, we'd still be in Vietnam. So, I feel good that cause and effect can happen in a positive way. As you know, before the year 2000, they are planning to make Europe a one passport, one currency denomination. Why can't we do this from Canada to Brazil? See, *that's* what I equate Jesus Christ with. This is what he would want. I don't know why a lot of people call it *New Age*, even a Satanic way of thinking. Jesus was the very first rebel to stick his neck out. Now they call it the hippies and say they're anti-Christ. That's pretty strange. I don't equate it with reality. The reality is that we all live on this planet and it's like a womb. We are all the baby. So where is the flag? Where is the passport? If we encourage our people to look at life more like this, then we can, as a family, work together instead of putting all our money into having the boys over there, wherever

they may be this year. It costs a lot of money to keep them over there. We don't know if we have enough money to run the country next Saturday, and they haven't asked Congress for permission to have the soldiers there in the first place. In other words, we need to wake up to the realities that this is not a Rambo or a John Wayne movie. This is very serious. Your children, my children, and our children's children are involved in this. I think through music that we can gain faith and clarity and *that* is more long lasting than CNN.

There are people everywhere who have cut themselves off from the love in the world. If you could recommend one thing to these people so that they can begin to open up, what would it be?

Have children. And relate to the level that you have with children, and apply that to the world and life. If you find a way to direct your love, then it is very hard for you to throw hate on somebody unless they attack your children. That's the only time that a person resorts to primal instinct. You can do anything to me but if you try to mess with my child then I'll take your head off. Basically, we need spiritual education at night for adults — a spiritual Sesame Street for adults that teaches you spiritual values, more compassion, more wisdom. For example, there is a program in San Quentin for prisoners. Now a lot of groups go in there every month with their own philosophies, but the one that has won so far is the belief if you pray and meditate and visit yourself spiritually, then when you come out of jail you don't come back. You've broken the cycle. Now that's cause and effect and that's what America needs. If we could only transport what I'm saying over to TV. There are a lot of people who need to be broken from the same stupid, boring habits that they have. It's like a camel getting loose and going out and eating in the thorns. It's going to get a bloody mouth. Teach the camel where the grass with no thorns is so it doesn't have to hurt itself. Well, that's the same thing. With true music, we can teach people how to fish which is better than just giving them a fish. Check out the spring, way down around the corner. Spring is God's way of saying "one more time." A big Spring is just around the corner around the year 2025. There's going to be a huge Spring for this planet that we have never known before. But we have to come together so a lot more of us will survive what's gonna go down.

Carlos Santana and his band will be performing November 16 at the Brevard County Fair, November 17 & 18 at the Sunrise Theatre in Ft. Lauderdale, in St. Petersburg on November 20 at the Mahaffey Theatre, and in Pensacola on November 21 at the Bayfront Auditorium. His current release, *Spirits Dancing in the Flesh*, is available on Columbia Records.

By Christopher Robin



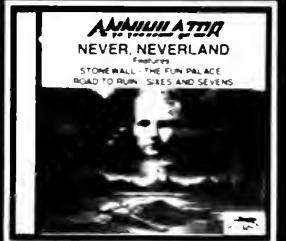
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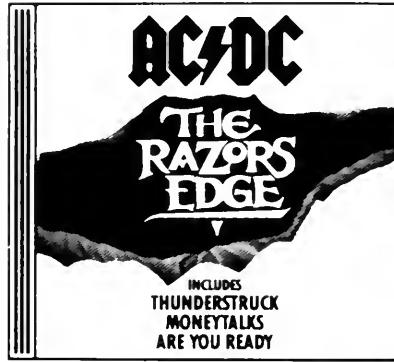
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Back in the March 1990 issue, Thrust was the first magazine in Florida to let rock & rollers in on a big secret out of Indiana. Sweet FA. Their debut on MCA Records was originally slated for a January, 1990 release but was put off until May. Then, right when everyone expected the release, it was put off again until August. Well, Sweet FA's debut, *The Rhythm of Action* is out on the streets and the Hoosiers are making their second trip through Florida. Hours before hopping on a plane for a tour along the eastern seaboard including a trip through the Sunshine State the week before Thanksgiving, lead singer Steven David Delong let us in on the latest in the Sweet FA camp.

**THRUST:** So Steven, what took so long for the album to finally hit the record bins?

**STEVEN DE LONG:** All kinds of things. MCA wanted to wait until they had the right window to push us out of, so to speak. It was typical corporate red tape but the album is out now and it's doing pretty well. This week we're servicing AOR radio with the first single, "Rhythm of Action." The video has been on Headbanger's Ball three or four times already. There's a lot of things that are just starting to come together right now that ought to really help out sales of the record. We've already sold between fifty and sixty thousand units without a single release or a video and that's pretty amazing. We're hoping for a push between now and Christmas and if that happens, things should be just fine. This time out, we're doing some shows with Slaughter, Vixen, Quireboys, Salty Dog, and Jetboy. When we get out with other bands, they see that we're easy to work with, we draw in a good crowd and we're entertaining. So when those bands are looking at taking someone out on the road, we stand a better chance. We're looking forward to the shows.

In May, the single "Prince of the City" was released. What happened with that?

Since it was only released to metal/hard rock radio, it was never considered an official release. It pretty much ran its course. That's what pushed us up to 161 on the Billboard charts which for an album from a new band with no video is damn good. I think we achieved that because of "Prince of the City." We're hoping, with the new single hitting heavy in November, that we'll push even further up the charts.

The first time Sweet FA made their way through Florida, audiences were not treated to the cannonball drumming of Tricky Lane. If I remember correctly, he was in some accident where he hit a cow on a country road. Yeah, a long time ago, Tricky broke both his arms and that led to tendonitis. After the wreck, his drumming aggravated it even more, so his tendonitis was really bad and he had to take some time off. This time around, he's with us and he'll be smoking. The guy is unstoppable — bad to the bone. The people are going to love it. If a band is going to be great on stage, they need a great drummer to push it and to lock down the groove. Tricky Lane is all that. I work off of him on stage a lot because I focus my energy off of his drum playing. He's right in the pocket.

What can your old fans in Florida expect to see this time around. Are there any new tricks?

The band is tighter than it's ever been. Everyone says that but in our case it's true. We've been playing on the road until about a month ago, and the more you play on the road, the tighter you get and the more energy you have. I think there's a whole lot more confidence in the band now. As far as new, I don't know what I did yesterday so it's hard to stay. I'm not going to pull a rabbit out of my hat, I'll tell you that. On one of your video compilations, the band performed a striking, impromptu acoustic version of "Stick To Your Guns." Can Florida expect some acoustic numbers when you come through town?

lives. We were playing this little hole in the wall and we went in and the stage was so miniature and there were only ten people there. So we pulled out the acoustic guitars, drank a couple beers, and John, JT and I just jammed through fifteen or twenty tunes for the audience. We're not afraid of doing that. We'll do in-store appearances and bring our acoustic guitars. JT and I write a lot of stuff acoustically. We've been working on a lot of new tunes, and that's the easiest way to hammer them out. It's got so much more of a flow to it and we love to unplug whenever we get the chance. We even show up at MCA with acoustic guitars just to interrupt their day. You can hear it down the hallways, "Damn hicks from Indiana are at it again."

mobilization, they don't let it out because it's classified information and it's hard to get mail over to your loved ones. So I've been trying to set it up to send a box of cassettes over to his unit after he confirms that what I send out will get to them. I could send them over but there might be a bunch of Arabians running around singing (faking an Arab accent) "Stick to your guns, boy." So that is still in the process and I hope they have some Sweet FA music to crank on by Thanksgiving. Originally, I wanted to do was have the band volunteer its services and play a USO show over there if such an event was going to be set up. But they told us that they would only send over the people that needed to be there. As far as doing anything with civilians, they were really frowning upon that because of the volatility of the situation. But they have our name and number if they can use us.

The album's liner notes also give special thanks to your father who was an Airborne Ranger. Is Sweet FA a patriotic band?

Yeah, I definitely have it rooted in my blood. My dad's family were all military and a lot of my friends are currently in the armed forces. One thing that really bothers me is the lack of support that people give to the actual soldier — the guys over in the sand, *not* the bureaucrats in Washington. The guys in the sand don't necessarily want to be there but it is their job and duty. A lot of people overlook that. They think: "He's a warmonger because he's in the Army." That's not always true. There's not enough support for the people who are there because it's their job, just like you're doing your job and I'm doing my job. Right or wrong, our guys are over there and we should support them.

What top secret leak can you tell *Thrust*, Steve.

Well, remember Moby Dick, our trusty Great White RV? Well, we've put it to rest and we now have Moby II, a fine 1973 Dodge RV. So be looking for us to putt on down to Florida. Don't look for any stickers or logos on the RV, we're incognito and trying to keep a low profile while we're traveling.

Sweet FA will be playing at: In Cahoots in Jacksonville on November 19, in Tampa at the Rock-it Club on November 20, in Orlando at The Station on November 21, in Miami at the Button South on November 22, and in Daytona at Finky's on November 23.

by  
**Christopher Robin**



**We even show up at MCA with acoustic guitars just to interrupt their day. You can hear it down the hallways, "Damn hicks from Indiana are at it again."** *Steven De Long/Sweet FA*

Well, we were in Buffalo, NY one time and the stage was extremely small ...

You're going to admit on tape that you've been to Buffalo, NY?

(Laughter) Yeah, it's a story that we want to remember for the rest of our

You've also sent copies of your cassette over to the soldiers in Saudi Arabia.

Well, not quite. My cousin is in the 1st Cavalry over there and there's been a lot of confusion. When there's a military

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After rising out of the semi-hotbed of the Minneapolis music scene in the early 80's, Soul Asylum released their debut effort, *Say What You Will*, jelling straight ahead rock with undeniable feeling.

Clouded by comparisons with big brothers Husker Du and the Replacements, the four-piece unit shrugged off the associations and went on their merry way. Through a collage of releases that were heralded by a following comforted by their wares, Soul Asylum were able to achieve a moderate degree of success and still maintain their integrities.

A signing with Twin/Tone - A&M Records in 1987 resulted with their major debut, *Hang Time*. Evidenced by the tracks on that release, the band remained true to their roots while incorporating a refreshing maturity.

Through the years, Soul Asylum have effortlessly made attempts to break the mold. On their most current release, *Soul Asylum and the Horse They Rode In On*, they've accomplished that task.

**THRUST:** Just when Soul Asylum seemed destined to live with it's underground status, you got signed by a major label. After two albums of dealing with the corporate offices, how has it been?

**DAN MURPHY:** I don't know, I guess if you want a lot of people to know about your band, it's almost a required thing.

Are you surprised with the response you've received with the new release? Yeah, it's getting mixed reviews locally, but we've done pretty well in the rest of the places. Every time you do a record and it's different than the last one, people scratch their chins. It seems like a few people are reluctant to deal with change.

You know, you could be in trouble this time around. It's a pretty good time for being a bit different than everyone else and not a cliché. Yeah, that's true. We don't write about f\*\*\*ing in the back seat of a car and I can't really see us doing that.

Is ...And the Horse They Rode In On a good indication of where the band is headed at the present?

I think so. Our producer had enough confidence in our playing this time around to say, "Why don't you guys try to wing this one and see what you can come up with." There's a lot more improvisation and it's got more of a spontaneous feel to it. That was kind of the concept, if there was a concept, to the record.

Do you think this captures that raw, unpolished sound that your past efforts emphasized so well?

I don't know if it's as raw as it was in the past but it's definitely spontaneous. I

## SOUL ASYLUM ON WEEKEND PASS

don't know if it's growth or if it's the opposite of growth, but we're trying to do something different. It's better if you don't know if you can pull it off or not. That makes it more exciting.

Soul Asylum has experienced some bizarre occurrences through their treks across the country. What can you tell us about life on the road with the band?

We just meet some of the strangest people in the world. We used to have the unfortunate privilege of owning these piece of shit vans all the time and it was incredibly frustrating. You'd be halfway through a tour and have to deal with getting around from one place to the next.

So you've been tempted by the evils of the road?

Oh, not too much. I mean you get tempted by the evils of the road and you pay for it the next day. We've been over to Europe and that was like the tour of the ten hour hangover.

That could be hazardous. It usually is.

There's an obvious difference here on ...And the Horse they Rode In On. What are some of the new elements involved on this release?

I think it's a little more musical. It seems like there's a little bit more camaraderie in the band. People are playing a little more off of each other. We've always tried to emphasize that. This is a lot

It appears the radio stations around the country have really embraced the band for their efforts. How does it feel to be accepted now by those who wouldn't give you the time of day before?

I don't know... It's got to help. I always thought the music business was huge but the radio business is incredible. It's all researched out. I mean, a DJ at a commercial station can't just pick out whatever song and play it. For me it's something that I'm just starting to understand a little bit. We just went on this extended radio station shmoose network. We went to what A&M determined were the stations crucial in breaking the band to the public. We actually found out a lot about the different classifications and formats for the stations and what they play. It's kind of funny 'cause now we call AOR "Average Ordinary Rock" and CHR is like "Christian Hell Rock." Demographics is what they're worried about. I think that's the wrong business to be in. When you start worrying about that stuff, you might as well be selling insurance. The Sex Pistols went gold and never sat on the radio.

Wouldn't you say that, in your respective genre, Soul Asylum has the greatest potential of crossing over to a variety of other audiences.

Yeah, because we're basically just a stripped down rock band. I can name twenty straight rock bands that I like a lot. When we first came out, we were fired up about the whole punk thing. We were all pretty young and none of us could play so we made it as loud as we could.

**By DJ Justice**



**"What could be better than being on a bus and getting to sleep all day? And a lot of the times you've gotta have fun after the show and we end up having too much fun and staying up half the night. But you got to keep yourself amused. We've already established that." Dan Murphy/Soul Asylum**

Is it in your rider now that you have a auto mechanic with you at all times? No, we've just abandoned the Dodge emblem and that's helped a lot. We'll be like rock stars soon though because we're getting a tour bus for the second part of this tour. I never tried it before, but I guess it's about time. What could be better than being on a bus and getting to sleep all day? And a lot of the times you've gotta have fun after the show and we end up having too much fun and staying up half the night. But you got to keep yourself amused. We've already established that.

more open than what we've done in the past.

Are there any particular cuts that you've already gotten into before hitting the road and playing them live?

I like "Nice Guys" a lot. "Be On Your Way" is a good one. The one I wrote sounds pretty good and it's called "Gullible's Travels." "Spinnin'" is the one that's getting a lot of radio play. That one is great for playing the air guitar with.

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Due to a rash of band equipment thefts, Thrust Magazine and Florida law enforcement, is offering the following advice for bands. The advice listed is general knowledge but is not legal advice. For further information, contact your local law enforcement agency, insurance agent, or attorney.

#### Vans/Cars

Make sure all doors and windows are locked. Try to park under lights. If your equipment's in a vehicle on a regular basis, conceal the equipment. Getting an alarm system for your vehicle could help deter theft.

#### Practice Locale

Choose your practice/storage location by the security available. The cheapest place may not prove to be the best if there is a high risk of theft. Install your own locks or change them to insure previous renters cannot access your gear. Be careful with who you give your keys to. Consider installing spot alarms for potential intruders. They are portable, inexpensive and loud. Also, be careful who you invite over while you're practicing. Rip-offs often occur after "friends" have the opportunity to case out your storage sight.

#### Equipment

Engrave equipment with your drivers license or SS#. If you do not have an engraver, most police, sheriff and fire stations, have an engraver on site that you can use. Engrave the identifying number in an obvious place without defacing the equipment. Write down all your serial numbers and place them in a safe place away from the equipment. If your gear is stolen, this information can mean the difference between getting it back or never seeing it again.

#### Insurance

Since musical equipment is easy to steal and sell, insurance rates are comparable to that of other valuables like gold and jewelry. It is practical to insure your property in a cost-effective manner. Many homeowner, renter or other policies may cover your equipment. Contact your local insurance agent. They can tell you if you are already covered or what it would take to insure your gear.

#### Clubs

Check out the security at the club you are playing before you agree to leave your equipment for any amount of time. Make sure there is a secure room that isn't accessed by unauthorized individuals. Find out if the area has a high percentage of burglaries. See if the storage area is well lighted on the outside. Have your contract read that the club provide security to look after the equipment or hire your own security personnel. Uniformed, licensed guards may cost less than you think to protect your band's valued equipment. If you don't feel comfortable with the security provided, tear your equipment down after each night's performance. A thief wouldn't think twice about spending half an hour to steal your equipment, so don't think twice about protecting it.

#### What to do if a theft occurs

If you notice something is wrong upon arrival to your equipment's location, immediately leave the scene and call

911. Don't waste time trying to find the law enforcement agency in your area. Call 911 and they will connect you with the right agency. Contrary to popular belief, the 911 system is *not* only for major crimes. It is for reporting all crimes so don't hesitate to call.

It is important to leave the crime scene immediately for two reasons: First, your safety. If the burglar is still there, your physical safety can be at stake. Walking into an active burglary can result in personal injury and even death. Your property is not worth losing your life over so don't be a hero. Secondly, it is important to preserve the crime scene for the investigating officers. They may need to bring in dogs or to dust for fingerprints. Valuable clues that could apprehend the thief can be destroyed unintentionally by disturbing the crime scene.

When the officers do arrive, they will have a lot of questions for you. Cooperate with them to the fullest extent. The information they request will be used to re-obtain your property. If you have insurance, the company will need a copy of the police report to file your claim. The police report is not only important to the police, but also to you. It is your proof

that the burglary actually occurred.

Even though the police will do their best to get your equipment back there are things you can do to try and regain your gear. Put flyers in places where musicians frequent such as music and record stores, night clubs, pawn shops, etc. You should list a description of the equipment taken, their serial numbers and any identifying marks on the gear. Inform all of your friends to keep an eye out for you. Spreading the word out among the musical community can help a lot. After all, the equipment stolen can only be used by musicians, right? Make sure to target your efforts where they can make a difference. If the dollar value of the equipment is high, you might even consider offering a reward for the return of your gear. If you have a \$500 dollar deductible on your insurance, it makes since to offer that as a reward since you'd have to pay it anyway to replace the equipment. You'd be amazed at how much people know when they get something out of the deal.

Remember, your equipment is something that you've worked hard for. Do what you can before a theft occurs. However, if something does happen, follow these simple guidelines for a better chance at getting your gear back.

## Adrian Belew's music starts here.



David Bowie, King Crimson, Adrian consistently plays with top performers – including his Fender 250R guitar strings.



New York City. The traffic, the Yankees, Broadway, the gangs, the delis, Wall Street. Move it or lose it. All in all, the fastest paced city in the world. And you can bet your last subway token out of the Bronx that New Yorkers Scott Ian, Frank Bello, Charlie Benante, Dan Spitz and Joey Belladonna are no exception.

Call me lazy, but what you've just read is the introduction I wrote for my Anthrax interview during their *State of Euphoria* tour. Looking back on the dated piece, I've decided the descriptive intro still holds true today, over a year later.

Fueled by the angst-filled emotion of the Big Apple, Anthrax have realigned the world's consensus toward the entire heavy metal genre. Crashing onto the scene in 1984 with their debut, *Fistful of Metal*, the group slapped a stagnating scene in the chops like a colorful Batman balloon — KAPOW! ZOINK! SPLAT!

Follow-up efforts, *Spreading the Disease*, *Amongst the Living*, *I'm the Man* (the EP) and *State of Euphoria*, solidified Anthrax as one band out of many untainted by the powers that be. Through extensive touring and an unrivaled rapport with their fans, Anthrax have long been the lords of the underground world. Now, they're coming out and they're coming hard.

Creeping into the 90's with anger and attitude, Anthrax have released the aggressive, *Persistence of Time*. While cutting into songs such as "One Man Stands" and "H8 Red" like a chainsaw through lincoln logs, the group conveys their insight on crucial issues of modern dilemmas.

The following interview with Joey Belladonna (the man generally poised near the edge of the stage with microphone in hand) was conducted midway through his Christmas shopping, a final task before Anthrax takes the world by storm. Remember, when it rains, it pours.

**THRUST:** Following the *State of Euphoria* tour, the band decided to take a well deserved break.

**JOE BELLADONNA:** Yeah, we needed time off from each other. We really needed to do what we wanted to with our own lives a little bit. You need to move away from each other so you can get into your own perspective. I had a lot of time to actually learn the songs, play them, sing them through, and then say, "Let's make some changes." It's not that we hated each other because we get along very well. We just needed the break.

**It got pretty hectic?**

Yeah, it was moving too fast. I mean, time is never on your side. Like now, I'm doing Christmas shopping and packing and doing all of my stuff here to go out on tour with Maiden, and there's no time. Even though I have five weeks, I still have a lot to do.

The last time we did an interview, before the *State of Euphoria* tour, I mentioned to Scott that it was ironic to see MTV promoting the Headbangers Ball Tour. How did it end up turning out?

Things turned out OK. I mean, I don't think they did as much for us as they should have. It definitely helped out but it didn't do a lot for us. I'm glad they took a chance on us though, and I respect for them for that. We've been on the countdown and we were #5 on "Dial MTV." That's got nothing to do with MTV though, because it's people dialing in.

**Wasn't there a bit of hypocrisy on their part as far as not playing the video for "Who Cares Wins" while they were supporting the tour?**

Yeah, you know, Phil Collins comes out with something and it's OK

'cause he's cool and he's a big hit. His video was as depressing as ours was. Ours was heavy metal and they didn't want it, period.

**Are there any concerns about how your videos are going to be handled this time around?**

Right now we're on as best as we can be. We've been on "Headbangers Ball" every week. I think if it's doing well and the numbers are there, they should work with us. What do you have to have, a #1 record?

**Is there a concept happening here on *Persistence of Time*?**

You could say there's a bit of a concept, but not really. There are pieces of things we've gone through in the time that Anthrax has been together. It's a real brief concept.

**You've addressed some crucial issues on this release as you've done in the past.**

Yeah, Scott got things stirring and came

up with them. This stuff has a lot of strict meaning. Like "The Family," as far as blacks and whites go. There's the case up where where the black kid got killed. "Hatred" is the same thing basically. Why bother hating all of these people when you can keep moving instead? Worry about yourself. It just gets pathetic after a while and you don't know what to do.

**No doubt. How did you come up with Joe Jackson's "Got the Time" for a cover?**

Charlie brought that up to us one afternoon. I had listened to (singing) "Is she really going out with him," but it was like, "What do you mean Joe Jackson?" When a cover comes up, I'm looking for something I can do a good vocal and really kick ass on. I was like, "I don't know." We did it and it sounded great. We just did a heavy version of it. Have you heard the original version?

No, actually I haven't.

We really upped it and made it our own song. It actually sounds totally different but on the level. Some people cover songs and it sounds the same. Like we did "Jailbreak" for instance and there really isn't that much you can do with that song. But we put Anthrax in it. Too many people like to do a little too much with a song and steer it in the wrong direction.

**Has Joe Jackson heard the version you did?**

I believe so. I would think he would probably want to come out and do it with us sometime.

**Maybe you could get him in the pit. He's a big dude. I met him before and he's pretty tall.**

**Did the band want to push that song as a single?**

Yeah, "Jailbreak" was going to be the first single and we decided to put that on a B-side. We figured "Got the Time" was a stronger song 'cause everybody liked it when they heard it. "In My World" is over in Europe as a single now and that's the other video that we just finished. It's in the process of coming out soon.

I'll be honest with you, I've been into the band for a while and when I first heard "Got the Time" on the radio I said, "Who is this band? They're kickin'." Yeah, you didn't know who it was?

No! That's cool you didn't know it was me singing. I can do a lot of different things with that song. That's what I liked about it. The vocal standard is different and it's easier to comprehend. "Got the Time" is more punkish.

I never noticed be-

## ONLY A MATTER OF TIME

BY DJ JUSTICE



fore what a large role Charlie plays in this band. That's fairly unusual as far as drummers go.

Yeah, he does a lot. He's been designing a lot of the merchandise, which is really important. He's been drawing a lot of the stuff from the beginning. He's had ideas about T-shirts, titles of songs, and he writes a lot of the music.

Why did the band catch all that flak last year for wearing jams?

It's one of the stupid things that people pick on. People thought we did that purposefully like an outfit, but we just felt like wearing shorts. One time, it was so hot at this club and I said, "F\*\*\* this, I'm wearing shorts." The next thing you know, we all wanted to wear shorts and we felt great about it. People just picked on us about it. Now it's OK for anyone to wear them. We were the first ones to try it and we catch the flak. Same with the rap stuff. We did rap and now everybody does it. Even if we didn't do it first, what's wrong with it? I don't care what Priest or Maiden wears because everybody's got their own thing.

So you still wear them?

Scott still wears them and I'm still wearing them. I'll change if I feel like it. Some nights I wear pants. Charlie wears shorts cause it's more comfortable for him up there. Who really cares at this point? We just want to play and get the music across.

That's funny that you came out with the rap thing with "I'm the Man"

and now it's happening big.

It's cool when somebody gets their own theme going with little segments of stuff. Charlie's got this thing that he's going to be putting out in Europe. It's like somebody tuning on a radio with Anthrax music in the background. We had three different Zep beats going at once. It's really cool. It's really nothing too much as a song, it's just little pieces. Sort of like what Plant did but a lot more extreme.

the charts already.

The sales get to a certain point and settle, and then Christmas comes around. We would normally have a tour by now but we're not going to hit it until January. It's not too far off. By that time, people will be ready for us.

Does Anthrax place stock in commercial success?

I don't know...

That's always a tough question because everybody likes to say, "It

We want to sell records. There's no reason not to. Not even so much for the rich and famous thing, it's just doing the numbers and knowing that people like it. *Joe Belladonna/Anthrax*

So you're hitting the road with Maiden?

Yeah definitely. I know Steve and we all know everybody pretty well. We had a good time with them over at the Monsters (of Rock). One time we played at Donnington and I stayed over at Steve's house. He's just a friendly guy. It's a great band to go out with. We'll have a good time together. I just wish we could have done it two or three years ago. I think we could have done it when Ace Frehley or Wasted went out with them. They told me when they first started how hard of a time they had with Priest with getting their Eddie out there.

It looks like the band is making it up

doesn't matter if we sell any albums." We want to sell records. There's no reason not to. Not even so much for the rich and famous thing, it's just doing the numbers and knowing that people like it. If people go out of their way to get the record, then they like it.

Do you still feel comfortable with your style as far as thrash is concerned?

I don't call us thrash. I call it hard heavy metal. Where did that word thrash come in? To me thrash would be just a real quick, one dimension sound, with a lot of words, quick leads and short songs. It's hard to say we're thrash because I don't even know what that is. I just call it hard heavy metal.

In that case, do you think hard heavy metal is here to stay? I think it will be here for sure. Even the old bands like Priest are getting back in. I actually haven't heard the Maiden yet. Have you heard it?

Bits and pieces. Did you like it?

From what I've heard, it sounds like they're going back to a similar style as the *Piece of Mind* days.

Yeah, like the Priest. The first side is kind of strange but I like the second side. It's definitely older sounding. They're trying to stay in that vein because they know that it's a strong market. Everybody should have stuck with it anyhow if they had success with it.

I have got to tell this you this story. I was at an Anthrax show, and afterwards I went out back where the buses were. There were a lot of people hanging out and I remember this girl telling you how "Be All, End All" off of *Euphoria* had really helped her get through some tough times. Anyway, you took the time to talk to her, and you listened. I thought that was really cool.

Yeah, there's times when people are there and I take my time to go outside. Sometimes you can't get everybody. I make myself so exposed sometimes that I can't get to everybody, and they get mad. We try to do the best that we can, really. We bring people in if we get a chance and sign their stuff. Anything we can do to make it right.



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# SMOKESACK LIGHTNING

Marvelous Marvin Boone

## Some News and Views About Some Blues

The blues is badder than anything 2 Live Crew could ever do. The blues is so bad its' never been taken to court! Howlin' Wolf was so bad, testifying would scare the judge and jury!

Those dirty rap groups. Devil's music, no redeeming qualities, no discernible melody, filthy garbage. It's all the same stuff they said about rock & roll in the fifties, except I'm not sure if rap is supposed to warp your spine the way rock & roll was supposed to. Whatever happened to good posture anyway? We are all going to hell in a hand basket! Does anybody know what that phrase means? Why would you need a hand basket, or any fashion accessories in hell? Seems to me you'd be screwed, and that would be it.

2 Live Crew can be as nasty as they wanna be (hopefully legally from now on), but the original music to experience on your way to hell is blues! Even in a backwards state like Florida, Blind Boy Fuller was never challenged in a Broward county courtroom for such tender ditties as, "I Want Some of Your Pie" ("I'm not jokin/it ain't no lie/I wanna piece of your puddin and pie/you gotta give me some of it") or his fishin' classic, "What's that smells like fish" (no lyrics need be printed, the title is enough).

The Blind Boy Fuller trilogy is rounded out by the tender love ballad, "Shake it Baby!" ("Shake it baby/all night long/shake it for me") are about the only lyrics except for lots of excited cries of "Yeah" and "Play it long."

Bo Carter charts high in the dirty blues hot 100 with his plaintive cry, "Please warm my wiener." ("Now listen here sweet baby/I ain't no lyin man/if you warm my wiener/you'll wanna warm it again/please warm my wiener/cause it don't feel right cold.")

Both Blind Boy Fuller and Bo Carter came out of the 1930's! 2 Live Crew's fathers weren't even born then. This "filthy" type of music, and especially the blues, has been around forever. The thought that, in this country, music could be outlawed is just plain scary. Forget 1984 — what about 1994? Will I need a note from the Governor or my mother to listen to "Good mornin' Susie, I'm gonna beat your bread" as sung in jaunty style by Lee "Pork Chop" Green in 1937.

What about "Caught Us Doing It" by the Hokum Boys from 1935? There was "Get 'em from the Peanut Man (Hot Nuts)" from Georgia White in 1936. Here's an economics lesson for aspiring young hookers just starting out, "If you can't get five, take two," also from Georgia White.

2 Live Crew got into trouble for racial reasons. Too many white kids brought home copies of *Nasty As They Wanna Be*. Too many white parents complained; too much has been made of the whole thing.

If "dirty" music screws up society, then how come popular blues songs of 50 years ago, such as "Don't You Make Me High" ("If you feel my leg/You're gonna feel my thigh/If you feel my thigh/You're gonna make me high/So don't you feel my leg") and "You Stole My Cherry" by Lil' Johnson, didn't ruin society and corrupt everyone within earshot of the lewd and rude blues.

Feeling sexual is just about as normal as human beings get. If that's dirty to you, you should never leave the house. Love songs have killed more people than the dirty blues ever will. Love songs usually portray somebody who's getting too much, or not getting enough, and then whining about it.

songs are from the 30's and 40's. These tunes are the roots of rock, rap, and pop music. Not bad for filthy songs.

The blues takes sexual fears head on and tackles them with humor and spunk. That's what the blues is all about.

The blues makes you feel good by bringing all of your worst fears out in the open, and not pushing them in the closet.

You don't get rid of bad things by censoring them, you only make them more fearful and legendary than they really are.

Like 2 Live Crew, unlike Howlin' Wolf!

Howlin' Wolf was the biggest of the big and the baddest of the bad. He weighed in at around 300 lbs. and was

my stall" and gave the expression a real bite.

If blues could have been silenced, like certain groups would like to outlaw rap in this election year, all music might sound like Roger Whittaker and Zamfir, King of the Pan Flute.

In the 50's, Jackie Wilson and Lavern Baker (Whose aunt, Merline Johnson, sang "Don't You Make Me High") sang an x-rated party song called, "Think Twice." The lyrics to this song are so good that they cannot be reprinted here. Suffice to say, it features the same words 2 Live Crew uses and some they haven't even heard yet.

The great Dinah Washington sang the praises of her dentist, "Long John." ("Went to Long John's office/Told him pain was killin'/He told me not to worry/That my cavity needed filling.")

Amos Milburn gave us "Hard Drivin Blues," Mack Vickery sang about "The Meat Man." One of the funniest records I have ever heard is Wynonie "Mr. Blues" Harris singing "Keep on Churning 'till the Butter Comes." ("Takes good butter to make your daddy scream.") Wynonie also sang about, "Good Rockin' Tonight" later done by Elvis, and also by Robert Plant and The Honeydrippers. "Good Rockin Tonight" is not about dancing. Neither is "Lovin Machine" or "Bloodshot Eyes." Let's not forget the 60 Minute Man or Annie, who got worked a lot in the 50's.

Lately we've had Chick Willis with his tribute to bottoms, "Stoop Down Baby." Marvin Sease with "The Candylicker," the modern cousin to the honeydripper.

Bring on the governor, the PMRC, the judges and juries. This is a free country. Free to have the blues and feel as bad as you want to. Free to play the blues of Blind Boy Fuller, Bo Carter, Howlin' Wolf, Wynonie Harris, Bull Moose Jackson (Who did the original "Big 10 Inch" later covered by Aerosmith), Hank Ballard, The Dominoes, and 2 Live Crew if you want to. And feel good.

Muddy Waters said: "The blues had a baby and they named it rock & roll."

Otis Spann said it: "The blues will never die."

Governments will eventually fall and the blues will go on and on.

C'mon folks, lighten up!

Marvelous Marvin Boone is the Program Director of Kool Gold 1040/WHBO AM in Tampa. He is also the midday man on Lite Rock 95.7 FM, and plays blues at home a lot to keep regular. Marvin was recently named Tampa Bay's Best DJ.

**"2 Live Crew can be as nasty as they wanna be (hopefully legally from now on), but the original music to experience on your way to hell is blues!"**

*Marvelous Marvin Boone*

In the blues there is no room for whiners. Can you imagine Steve Perry or Dan Hill singing "Little Red Rooster"? Imagine Steve and Dan leading three other white whiners in a pop group called "The Five Whining White Boys." The problem is, they might sell more records than B.B. King. Jelly Roll Morton sang "Whinin' Boy," but that's not the same thing.

The blues is too bad to even be brought into white living rooms!

Thus the blues thrive, based on a rich history of filthy songs.

Songs like "Get Off with Me" by Coot Grant, "Press My Button, Ring My Bell," "My Daddy Rocks Me with One Steady Roll" by Tampa Red's Hokum Jazz Band featuring Frankie "Half Pint" Jackson — all of these

about 7 feet on a massive frame. Kind of sounds like an old girlfriend, doesn't it?

Wolf didn't sing so much as he growled, howled, and clawed at your sensibilities. With songs like "Backdoor Man," "Wang Dang Doodle," "I Asked for Water (She Gave Me Gasoline)," "Built for comfort," "300 lbs of Joy," and "Tail Dragger." ("I'm a tail dragger/I wipe out my tracks/ when I get what I want/I don't come sneakin' back.")

Howlin' Wolf is downright scary! He is the Elvis of the blues, just as Muddy Waters is the Beatles of the blues.

When Muddy was singing about a mojo, he wasn't singing about a Japanese motor scooter. He popularized the phrase, "Another mule is kicking in



Hidden in Winter Park, Florida, Full Sail Center for the Recording Arts is one of the most unique and successful media technology facilities in the world. Its central complex covers 28,500 sq. feet of state-of-the-art audio and video equipment including completely integrated Synclavier and NEVE systems.

Yes, there are several top notch facilities in the world that offer the best equipment that technology can offer, but none of them put 85% of the equipment use into teaching the specialized training of the rapidly changing audio and video industry. Full Sail does.

The rest of the facility is used for professional projects including post-production on the Mickey Mouse Club, remote taping of the ZZ Top blues benefit, and cutting of the live Bon Jovi album.

**THRUST: Why does Full Sail exist?**

**Jon Phelps:** Full Sail's primary purpose is education. It was founded out of a need. I think most successful things come out of a need, but what I saw fifteen years ago was there was really nowhere to learn this field and get a good hands-on education.

**What problems existed in setting up an educational facility of Full Sail's magnitude?**

The problem was three-fold. First of all, schools were not stocked with any current, functional equipment. Every time I looked around a school, they had hand-me-down boards and slides of the real, current consoles. "When you really get out there," they would say, "this is what things look like." The whole mentality was, and still is in most schools, that you can't afford any state-of-the-art equipment. You can't afford to have Synclavier consoles. This is education and education has to do with very little.

It is my belief that a school must be equipped. Let's compare it to airplanes. If I want to be a pilot, I have to be in the plane and fly it to get any good at it. The problem when somebody goes to work in our industry is that the facilities we work in — recording studios and post-production houses — are usually smaller. These places don't have in-house training programs. If you go to a recording studio and they don't have a training program, you either have to get on a moving tram or fit in.

The second problem I saw was the teachers. The idea is, if you're going to learn to be good at this, then you've got to learn from someone who is current. In education you have people with all kinds of credentials and they're trying

to teach you how to cut a rock & roll session or how to mike and cut a set of drums. But it's all out of books and it's all theory. They are not pros in the field. The other person that's teaching is somebody who used to do it. Common words that I heard were, "I retired to teach." Well, like a pilot retiring to teach flying, it just doesn't make any sense. So we needed to make sure to find good teachers. But more than that, they need to be current pilots of what they're teaching. I want the students to sit in a class and learn from a teacher who just cut Bon Jovi because he knows what he's talking about — not only with technology, but with the current combination of technology and art.

The third problem was the credibility of the educational source. For that reason, Full Sail needed to be an institution in the middle of the recording industry so that when you went out of here to get a job, it meant something to be from here. The institution, the facility, the

It's an effective mix of education and performance, offering students and seasoned veterans alike a facility in which their needs and goals can both be met. Jon Phelps is the founder of Full Sail — and a man who shares openly about his dream and its evolution. Since the scope of Full Sail can not be compressed into one story, the interview with Mr. Phelps has been divided into two parts. This month, you'll see what problems are inherent in the traditional educational system and how Full Sail solved these problems with and its unique teaching approach. Next month, you'll find out what curriculum Full Sail offers, both for specific need students and those seeking a specialized degree. And, there will be some exciting information for bands who are looking to record and produce their demo tape for free.

**by Christopher Robin**

Over the years, people have said, "When are you going to decide whether you're a school or a studio? You act like you're a professional studio, but you also act like a school." Well, we are both. And we will always be both. 85% of our actual usage is education. The remainder is professional clients. You can see that our eight studios, including our mobile unit, are used heavily for education but we work very hard to keep the professional aspect alive and growing. We've reached a point where we can pick and choose what we want to do. We want to do professional projects that will bring us fame and acclaim. *Bon Jovi Live* is guaranteed to be a platinum project. We didn't just provide our mobile, but our Director of Advanced Studies, Gary Platt, engineered the project. We're going to tout that from here to the ends of the earth. We are working with the band Nitro and we are doing their new album. They will be here for two months and Gary is working with them in a co-producing role as well as an engineering role. The band has a lot of promise and if they break wide open, again they'll bring us more attention.

**What is the end result of a Full Sail education?**

The more a student works in the real world, the more comfortable he will be when he enters the work force. I don't want a doctor in the operating room with a book in his hand, the same holds true for music. We are a teaching hospital for the media industry, which is sound, video and film.

**NEXT MONTH:**  
The conclusion of the interview with Jon Phelps and some exciting news for area bands from Full Sail.

**"If you are going to have a school, then also have one of the leading facilities in the world. Be in the business that you're teaching. Have professionals who are doing Bon Jovi, post-production for the Mickey Mouse Club, and tracks for Universal. And, have those same people teach the students."**

**Jon Phelps/Full Sail founder**

equipment, and the staff are respected. If you go to EFX in LA or to Power Station in New York, they've heard of Full Sail and they believe that you've received a good education from here. It means something to the industry.

other hand, you can find good teachers who can't do the job themselves. The combination of both is rare. From the beginning, we've built the facility professionally and the school educationally and to put them together like peanut butter and chocolate.



Reported by  
Teddy Mueller  
and Cheryl Shogstad  
in New York

Hi all you sun-soaked, party animals! Welcome to more groovin' rock & roll madness. Here's to the city that never sleeps at night... We didn't think we were on the "highway to hell" but somehow we ended up at *Hades* on E. 94th and 2nd Ave. in Uptown Manhattan. Once we got there, we couldn't believe our eyes. With both of us being huge *Steely Dan* fans, we were amazed to see Donald Fagan in a street corner bar jamming with the *Mindy Jostyn Band* (who sang and played fiddle on the *Billy Joel* tour). Fagan did a couple of tunes from the *Steely* days including "Chain Lighting" and "Down Along the Cove." Fagan frequents the honey bar on Tuesday nights to play with the R&B outfit, *Little Big Band*. Seeing Fagan in this environment was a real pleasure... Here's an exclusive for *Whitesnake* fans out there: Story has it that *Adrian Vandenburg* will be doing a solo album while *Rudy Sarzo* gets going with his new band, *Sum Gods*. The newly formed unit is doing demos in LA as we speak. Time will tell if *Whitesnake* will reform with the same line-up... It's time for *Billy Idol* and *Faith No More* at Jones Beach Theater in Long Island. It was *Idol*'s first appearance here in over three years here. With cane in hand, (a result from his motorcycle accident) *Idol* posed and pointed through "Cradle of Love," "Eye Without a Face," "White Wedding," "Rebel Yell," "Mony Mony" and plenty others. Highlighting the show was a version of the *Doors*' L.A. Woman. The former Generation X-man looked happy to be onstage, sounding his best ever. *Faith No More* were an excellent choice for the opening act. A very energetic set indeed... Seems *Geezer Butler* has gone and left Ozzy's band which probably means a *Black Sabbath* reunion has "gone to hell".... *Dee Dee Ramone*, was recently busted in NYC for possession of the demon herb. He was in Washington Square Park and bought a small quantity of the green stuff from a dealer who was under police surveil-

lance. The authorities apprehended Ramone and took him to Manhattan South (Kojak Land). Who said sex, drugs and rock & roll was an easy way of life?... Upon arrival to the *Extreme* and *Alice in Chains* show at the Sundance in Long Island, we showed up to find 14 squad cars and a crowd of people outside in total chaos. As we walked up to the door, a man in blue said, "NO ONE ELSE GETS IN. GET ON YOUR WAY!" Apparently the place was so packed by 10 p.m. that the fire marshal and police wanted to close the show down. Too many sardines in the can, so to speak... For those of you who haven't heard of the *Howard Stern* show on K-ROC, it's the #1 morning show in NY. Tonight, some of the cast gathered at the Spit in Long Island to celebrate Studdering Johnny's birthday. Studdering Johnny's band, *Josie Sang*, played an hour of all original tunes. His singer, Mike DiMeo, stole the spotlight with his searing vocals and crowd pleasing stage presence. At the end of the show, various friends of Johnny's brought out the cake and sang "Happy Birthday." Then Johnny received the sweetest gift — the cake in his face!... Kevin Elson is producing the new *Mr. Big* album for Atlantic and Eddie Kramer is behind the controls for Finland rockers, *Havana Black*, coming out on Hollywood Records.... It's time for a little afternoon partying at the first annual Broadway Village Awareness Day Concert 1990. Thousands of people stretched out for blocks down Broadway to enjoy the concert sponsored by Tower Records. The event featured at least 13 original bands including The Bulletproof Blues Band, Tommy Conwell, Gutterboy, 3rd Bass, Raging Slab, Rockapella, Trouble Tribe and 2 Black 2 Strong. The entire event was quite a success... *Imagine* strolling through the park with your friends, thinking of love and peace. *Imagine* holding together a nation of people through your music. *Imagine* all of the souls that you have touched and given vision to. *Imagine* everyone across the world gathering together to celebrate your birthday. *Imagine*. That feeling came across to the world live from the United Nations in NYC on Oct 9th, 1990. On the day that would have been John Lennon's 50th birthday, a tribute was held commemorating what the former Beatle stood for and believed in. Radio Station WNEW in NYC served as the flagship station for the event. The stations DJ, Scott Muni had followed Lennon and the Beatles for more than 20 years and became a close friend of his. It was nice to see so many people coming together (a practice John loved to see) for something they believed in. After walking by the Dakotas (where Lennon had lived and died) to Central Park, we saw people gathered with a genuine concern for humanity. It was a touching moment. If he taught us anything, it was that there is hope if we stand together for what we believe in. *Imagine* all the people of the world living their lives in peace... Until next Month...

## REDD KROSS



Red Kross has survived the rise and fall of the LA punk scene. Started in 1978, the band has personally seen X, TSOL, Suicidal Tendencies and other LA punk bands rise, fall and even rise again. Still, the band has stayed true to its psycho-punk roots, something that only excessive exposure to The Ramones and the Osmond Brothers could produce.

Now, twelve years into their recording career, Redd Kross have released their first album on Atlantic Records, *Third Eye*. Combining the nostalgia of "1776" with the humor of "Elephant Flares," and the saccharine laced "Bubble Gun Factory," Red Kross have produced a solid blend of rock & roll which for some unknown reason falls under the category of alternative.

From a roadside mini-mart, Steven McDonald gives a brief interview to prepare Florida for the arrival of Red Kross in November.

**The first track that caught my attention is Elephant Flares.**

**Cool. That's the last track on the album.**

**I noticed that you're sneaking in some "I Am the Walrus" there.**

**I think that you are the walrus.**

**Do you feel safe incorporating the Beatles into your music without fear of being labeled copycats?**

**No, it would be different if we were like Tears For Fears and ripped-off entire songs, claiming to be brilliant. That's one thing. We like to do little mini homages to play because the Beatles were too busy. How can we deny the Beatles. They are the foundation upon which we do.**

**Another interesting song on the album is "Bubble Gun Factory."**

**That's a song that really throws people off. It may sound real pop-rock, but the lyrics convey a completely different meaning.**

**The song, "1976" is actually going to be in a movie in which you and your brother Jeffrey star with none other than everyone's archetypal teen idol, David Cassidy.**

**It was real interesting to work with David Cassidy. He had some interesting stories to tell like the time he jammed with Redbone which was an Indian rock band back in the 70's. He also told us that Tracey Partridge (Susan Crough) was going out with Jim Dandy of Black Oak Arkansas. We just had the premiere of the movie in Hollywood**

**and it was a star-studded event. I think it's coming out in New York in January, but wait, you're not in New York are you.**

**No, we're in Florida. It was banned. We won't see it here.**

**Yes, you will. It's like a teeny-bopper movie but it's really good.**

**I heard there's a story you need to tell me about Axl Rose.**

**We always tell this to people and they go "Oh yeah, sure." Now all the Guns N' Roses guys are really nice, but Jeffrey would do this shimmy with the microphone because he saw Davey Jones do it in an old Monkees episode. Axl Rose used to come to all of our shows and he would be mesmerized by Jeffrey's moves. So the next thing you know, we see the video for "Welcome to the Jungle" and Axl was stealing Jeffrey's move to the T.**

**So actually Axl Rose is doing a hand me down impersonation of Davey Jones of the Monkees.**

**Now, if Steven thinks about doing the ol' shimmy, he'll freeze up because he doesn't want people to think he's imitating Axl Rose.**

**Why do they call the band alternative. All I hear is elements of rock & roll that have been around for twenty-five years.**

**Alternate to what? I could never stand that term. But I guess it works out for us. The top forty band molders leave us alone and let us do what we want. It gives us more artistic freedom.**

**Red Kross will be appearing in Orlando at the Spacefish Night Beach Club on November 14th and in Tampa at the USF Empty Keg on November 15. Their new release, *Third Eye*, is available on Atlantic Records.**

# Break Out with a

## Cold Sweat

In the mid-80s, an aspiring unit by the name of Keel broke onto the music scene with *The Right to Rock* winning fans the world over. It wasn't long though, due to overpolished production and commercial paranoia that the band started losing their seat in the hard rock arena. After their second release, *The Final Frontier*, Keel was never able to recapture the raw energy that their debut effectively displayed.

Now, through a variety of obstacles, former Keel guitarist Marc Ferrari resurfaces with the fresh and hungry Cold Sweat. Consisting of Ferrari, vocalist Rory Cathey, bassist Chris McLernon, drummer Anthony White and guitar wiz Erik Gamans, the enthusiastic unit is in high gear with their MCA debut, *Break Out*. With a new source of high octane energy, Ferrari is ready to remind old friends that he's still around and ready to rock. Marc recently talked with *THRUST* about Cold Sweat's hope-filled future as well as Keel's

**THRUST:** What's up with the band?

**MARC FERRARI:** Well, it's our first night back from Europe with Dio and Love/Hate. We did a festival in Germany with Aerosmith, Whitesnake, Poison, Dio, Vixen, and The Front for 60,000 people. It was our first time in Germany and it went down great. We also did a months worth of dates with Savatage and a month with the Screamers before the album came out. The tour with Dio and Love/Hate is taking us into the fall.

**Having been with Keel, everyone is curious about what happened with that band.**

Basically I left Keel in the early part of 1988. It was a very difficult decision for me to make because I had been there since day one. I went through a lot of good times and hard times with Ron (Keel). Towards the end of our relationship it became less a band and more a Ron Keel project. That didn't fit well with me. I wanted to have a little more input both musically and business wise. Rather than be a thorn in his side I decided to take a step back and pursue things on my own. I immediately started putting together this band.

**How long did it take to get this off the ground?**

It took us two years to get to this point. We had a different bass player and singer originally. The singer left the day we started recording to join The Lynch Mob. It took us six months to find his replacement.

**Obviously the vocal aspect was important to you.**

Extremely so, because your frontman is the center piece of your band. If he can't cut it then the band as a whole isn't going to be able to cut it. We wanted somebody who not only had a great set of lungs, but someone who was a songwriter, a frontman and a good person. We got all of that in Rory. **How did the first show with Rory go?**

It was a pretty funny situation. All of the singers that we had tried out that we didn't hire were there at the Whiskey. They were all watching and had their arms folded. It was pretty much a jam night and we didn't even use our own equipment—but we rocked. We played four or five songs and got a standing ovation. Rory won 'em over.

**What approach did you take when**

**you first sat down with the new band?**

We wanted to make a live, raw sounding album that we would be able to reproduce live. Kevin Beamish (the producer) was perfect for that because his attitude was to set up the mike and capture the band live and then improve it. At the time, we had gone through so much bullshit that we were like five horses at the starting gate with all of this energy and ambition.

**The Keel debut was very raw and live**

same label that their band was on. That wasn't the scenario in my case. We showcased for a lot of labels out in LA and towards the end we had a little bidding war going on. It turned out that MCA was the label we felt would best represent the band.

**Now that everything is laid down on vinyl and you've had a chance to play some of the material live, how does it feel?**

It feels great. My favorite song personally is "Four on the Floor" which is one

amazing. He's twenty-one years old and he's going to be the next big guitar hero.

**Do you feel like you have something to prove with this band?**

Yeah, I always have something to prove. Even if this band goes platinum I'll still have something to prove. I appreciate everybody's patience in waiting for me to resurface. I never intended for this band to take this long to get out but that's just the way it was. I think that good things are worth the wait though.



**sounding. How does this product differ from that release?**

There's more melody on this one. The singing department is like night and day because Rory's a different kind of singer than Ron. He has a clearer melodic voice. He's very much along the lines of Geoff Tate or Steve Walsh from Kansas. Material wise there's a lot of similarities because I wrote a lot of the stuff for Keel. With Cold Sweat we're not going for as much of a metal approach. Some of the early Keel stuff had a lot more metal to it. Cold Sweat is more in the hard rock vein. I hate to put labels on music but I guess that would be the best way to compare the two.

**Was it automatic that MCA would take an interest in whatever you were involved with after you left Keel?**

A lot of times people end up on the

of the more aggressive songs. I enjoy "Killing Floor" a lot too. Everybody in the band has different favorites.

**How are the live shows going over?** Phenomenal. I couldn't be happier with the band. We've got the dual guitar attack happening, the killer vocalist from hell and a great rhythm section. Every night it's like five Angus Youngs up there — like five bulls in a China shop. The band really stands out live. So many people have come up to us and said, "Do you guys sample?" We go, "F\*\*k no! We don't sample at all." We refuse to do that. All the harmonies that you hear are done within the band.

**After playing with Brian Jay in Keel for so long did things come easily with your new guitarist?**

Our styles are very complimentary. Eric is talented and ambitious — he's just

I heard that Eddie Van Halen popped his head into the studio while you guys were recording.

Yeah, Eddie was rehearsing next door with a band he produced, Private Life. He popped in and before we knew it we were hanging out and jamming with him. We even went bowling together a couple of times. He's a real cool guy. We hope to get him on our next record in one form or another.

**Cold Sweat will be warming up the Dio shows here in Florida. Should we expect the heat to be turned on?** Absolutely. That's our job, to turn on the heat. We go on first around 7:30 or 8:00 o'clock so if anybody wants to see Cold Sweat, make sure to come down early. Dio's putting on a great show and Love/Hate is rocking 'em. We're looking forward to Florida.

# TAMPA BAY

# MUSIC ACTION

Compiled by many  
Edited by DJ Justice

Editor's note: Welcome to the newest addition to *Thrust*, Tampa Local Motive. Featured in this regular column will be the facts and unnatural acts concerning the local music scene here. This is your space Tampa Bay so make sure to let us in on what's going down out there. Send any info to: Tampa Local Motive, c/o *Thrust*, 8401 Ninth St. N #B-220, St. Petersburg, FL 33702.

THE SUMMERTIME BLUES... The season has ended on a sad note for a few of the rock outlets in the area, including Bodytalk (The Rock) in Pinellas Park. Longtime Bodytalk manager, Marty Hayes, contributed the club's demise to poor turnouts, tougher DUI laws and increased liquor taxing. The club has discontinued their rocking format and re-opened as a 50's and 60's bar. The new venue, Johnny B. Goode's, now features nostalgic acts. MINING CO. BITES THE DUST... The building

that housed the 49th St. Mining Co. was leveled to the ground recently and hauled away. One of the Bay's more notorious rock spots, the Mining Co. had been an area staple for years until it's closing in the mid-80's. No doubt, when those walls came tumbling down, a lot of great memories went along with them. AND WHO'S NEXT?... Tampa Bay has witnessed its fair share of rock bars come and go. Remember Club 19? Ruby's? The Sunset Club? Mark Twain's? Sad but true, a lot of these spots closed their doors due to the lack of support from the music fans here. While club rivalries and poor management didn't help, a lot of the responsibility lies in the hands of local support. It's very simple: If you don't support the scene, it will go away. And here's some friendly advice for club owners: Do something to encourage people to frequent your club. If anyone needs their support,

it's you, and rock fans are often treated like second class citizens rather than the valued customers they actually are. Take care of them. Rock & roll is something that a lot of people in Tampa Bay enjoy being a part of, whether it's as a musician, fan or club owner. If you want the scene to continue, do your part to keep it alive. SPEAKING OF CLUBS... A recent Thursday night marked the debut of a new hard rock outlet in the area, The Monte Carlo Club. Located within the Continental Inn on US 19 in Largo, the bar officially made the change to rock & roll with Qua-Z-Modo who ripped the place up for the grand opening. INTICE THE NIGHT... The newly reformed Intice debuted recently at the Volley Club. These guys were obviously hungry for some live action as they tore through older faves "Taste the Night" and "Run Around Lover," and newer material, "No Way Out" and "Don't Run." The new line-up will be doing a variety of shows in upcoming months, so make sure to check out the new Intice. BLACKOUT OF THE PICTURE... Bay area thrash/metal act, Blackout, has officially disbanded. It appears the break up had been brewing for sometime but the parting was confirmed following a show back in July. Founding member Richard Elliott is currently pursuing a solo career. Efforts to contact him before press time proved unsuccessful. AND THERE'S MORE... Speaking of band break-ups, there must be something in the water here. Or maybe it's those killer mosquitoes. Either way, the past few months have seen several of the prominent acts in Tampa Bay packing it in. Break-ups include Syndicate, Foxxxhead, Kitty Grinds, Renegade, Down & Dirty, Stiletto, and Backseat Romance. TRADING PLAYERS... A collage of changes have taken place on the scene with Mick Locke leaving Bobby Fris to play with Drama, and Tracy Austin from Syndicate taking his place. Circus of Fools have added Eddie Mikkel on bass to replace Jimmie Lee. Powersurge are auditioning drummers and even though they haven't played out recently, the band is working on original material. Joining them for the project is their newest bassist Kate Roberts. Emerald City have changed things, with Kevin Rothney, Bobby J. and Jeff Donovick leaving the band. Kevin and Bobby have joined forces with Mitch Marcum and Brian Hendrickson in Mistaken and rounding out that line-up on keys is the former drummer of Renegade. EC will continue going strong with their remaining members plus Brian Rich from Stiletto and Michael K. from the now defunct Rampage. FAIR WARNING... Roadracer's Sepultura will bring massive devastation to the Cuban Club on Nov. 19 with Atheist and Obituary. Moshers hooee! Look for an upcoming in-the studio report from Sepultura who are presently recording at Morrisound. THROWN TO THE WOLVES... A recent trip to Lakeland for the Dio concert turned out to be an eventful night for a few of *Thrust*'s staff members and their guests. The show was an impressive package featuring Marc Ferrari's (from Keel) new band, Cold Sweat, and Love/Hate from LA. The highlight of the night came when Ronnie James Dio and company delivered an array of heavy metal classics from the Rainbow/Black Sabbath catalogue as well as his solo efforts. What a show! A LOVE/HATE RELATIONSHIP... An unusual event occurred at the Dio show when *Thrust*'s editor, DJ Justice introduced Love/Hate to over 5,000 metalheads. Sounds great huh? Well, you see, DJ got the thumbs up from Love/Hate's guitarist Jon E. Love to do the intro minutes before the band went onstage. But — and here's the kicker — Love/Hate's road manager had no idea who the hell DJ was and threw him off the stage after the intro. Following an escort back-stage and a phone call to the band's label, DJ's true identity was revealed and the matter was resolved. And they thought he was *only* a photographer. THE PARTY'S OVER... Following the Dio show, the *Thrust* crew headed to the Volley Club with Love/Hate guitarist, Jon E. Love. During the trip back, Mr. Love produced a tape with some impressive cuts that the band's been working on for their next release. Talk about an exclusive! Anyway, after unloading inside for some serious partying, Jeff Vito from Intice put a serious whooping on Jon E. in a little foosball tourney. After the game, John E. was called onstage by Backseat Romance, for an impromptu jam. Slicing through classics such as "Tush" and "Rock & Roll," the Love/Hate guitarist proved he could still wail after a few cold ones. ON THE DOTTED LINE... Jeteye bassist Don Brown informed *Thrust* that his band is on the verge of inking a major management deal with Cono Management. Having worked with acts such as Heart and Firefall, Cono should be able to give the guys what it takes for the big-time. THRUST PARTY... Tuesday, November 13th, *Thrust* Magazine will be getting together for a serious (and delirious) night of rock & roll partying. Everyone is invited to come out to the Rock-it Club for the festivities with our guest bands for the event, Cold Sweat, Nevada Beach, Bleeding Hearts and Intice. This is going to be *the* party of the year, so make sure to check it out. We figured after a year of covering the local and national music scene, we deserved a "little" celebration. Thanks goes out to all of our friends who have made *Thrust* the biggest and best music magazine in Florida. THANKS!

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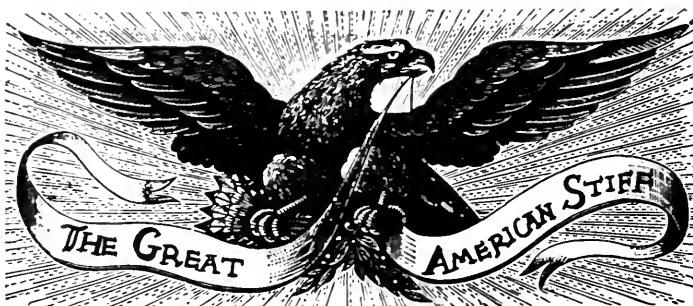
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**EDITORS NOTE:** Stiff is a cool guy. He likes music. Stiff likes to write in our mag about bands and other obscure areas of interest. If your material falls into this category, send it to Stiff via THRUST, 8401 9th St. N., St. Pete, FL, 33702. He'll appreciate it and probably write about you. Thanks... Now here's Stiff.

You can tell it's election time again across the country. All one has to do is check Skippy's travel itinerary. It doesn't seem to make any difference that the budget is so messed up our great leaders (that's CON-gress, Buckos) will never be able to get it straightened out. Or that there's the biggest buildup of US troops in one area since the Vietnam War and millions of homeless with no hope of their situation improving. Or that the nation's sinner cities are basically just drug infested war zones and corporate greed is raping the earth much faster than it can replenish itself. What does make a difference is George Bush flying down to Daffy Duck Land aboard Air Force One for a \$1,000-a-head-dinner in some plastic convention center. This is all to tell the undereducated backass hicks in Florida what a great job and wonderful human being we have in Gov. Bob Martinez. Excuse me but it's time to get out the bullshit detectors. When Bush comes to Florida and out-and-out lies, (and only a moron would believe the nonsense that he's spouting out), something is wrong. You don't have to be a brain surgeon to see all of the bad that Martinez has done. Although if you were a brain surgeon you might want to take a gander into their collective craniums. It's probably beyond belief the lack of thought that goes on in Martinez's head. That's not the case with Bush, though. One thing you have to remember about Bush is that he was the head of the CIA, one of the most covert, law-breaking, human rights violators that the tax-payers have ever paid for. George knows quite a few of his boys are in trouble in the upcoming elections, and George, never being one to stay in one place that long, has jumped at the chance to play "head coach" and fly around the country to give his boys pep talks (that's campaigning speeches, to the uninitiated). Danforth Quayle is even getting into the act, only Danny boy rides on Air Force 2 and doesn't play to the big houses like the Skipster does. Quayle does the junior high gymnasium crowds trying to keep the Republican county sheriffs in office. It's ironic to hear Quayle say how he wants to be the education VP while he's standing in a junior high school gymnasium, intellectually dwarfed by 11-year-old kids. It isn't ironic; it's just pathetic. Fortu-

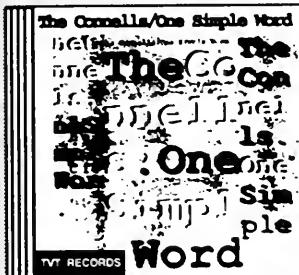
nately for the people of Florida, you have a viable alternative. Don't get me wrong, I'm not just some young Democrat or anything like that. 99% of all politicians leave the taste of goat urine in my mouth. But, I honestly feel that Lawton Chiles and Buddy McKay actually care about people even though they look like Howdy Doody and Gomez of the Adams Family. On the other hand, there's good old Bob playing the politics of sewer lashing at Gomez and Howdy Dowdy, while he keeps rolling in the Political Action Committee money. PAC's are special interest groups such as the NRA that donate large amounts of money to a political candidate. When that candidate is elected into office, the PAC's feel that the candidate owes them something for their vote. So, while Martinez is out there whoring himself to all the PAC's, Gomez and Howdy Dowdy refused to take PAC money, limiting their campaign contributions to \$100. In my opinion, that is pretty cool and the complete opposite of the corporate greed infested campaign Martinez is running. You really can't get a more clearer choice than that. Either the rich get richer, or the people of Florida can send a message to the rest of the country saying we're not a bunch of back assed hicks. We're pissed off at the way the state is being run and we're not going to take it anymore. We're going to vote for people that are going to represent what the *real* majority thinks. Onto the music.... There have been a couple of cool concerts to roll through town this month. First up, the Circle Jerks and The Weirdos played to a crowd in excess of 1,000 fans at Jannus Landing. The Weirdos have been around for about 10 years, but have just now got around to releasing their debut. They played a real energetic set that displayed their early Southern California punk roots, kinda like Social Distortion with an early LA hardcore sound tossed in for good measure. The Circle Jerks are doing their final tour, a ten year anniversary thing, but it's by no means a sell-out-do-it-for-the-money-tour. The Jerks played all kinds of songs from their illustrious past, including "Killing For Jesus." Before playing the song, singer Keith Morris told the crowd not to take the songs seriously, as if anyone would. He probably feared arrest on some half-assed obscenity charge. Other highlights included the punk manifesto "Wild in the Streets," during which you could hardly see the band because of stage divers. Of course, the macho security took care of that in a hurry and seemed to take an almost perverse pleasure in throwing people off the stage, which didn't sit too well with the members of the band. Other high points

were "Wonderful," "Making the Bob," and "Beverly Hills," which all made the evening quite memorable. It kind of left a sad feeling in me for a time gone by. Oh well, 24 hours later and it was back to the more intimate setting of Club Detroit, located inside the Jannus Landing compound, to have my ear assaulted by Psycho Tribe and Gaye Bykers on Acid. Why Psycho Tribe isn't signed is a mystery to me. Anyway, the Tribe blasted through a set that I fully expected would blow Gaye Bykers away, usually the case when they open for a national act. But I had underestimated Gaye Bykers on Acid. Despite a pathetic turnout (around 50 people), Gaye Bykers played like they were heading the Reading Festival, exhibiting tunes from their debut album, *Drill Your Own Hole* and the more recent *Stewed To Gills*. They displayed a harder edge than their studio material would leave one to believe. This was one of the best shows I've seen in quite some time. It's a shame neither of these bands have a record label behind them and more people would have a chance to listen to something other than what some moron in LA determine acceptable. Gaye Bykers have their own small label in the UK, but I don't have the address. However, their first two releases are available on Caroline Records, 114 W 26th St, NY, NY 10001. If you're into no-holds-barred rock with a definite punk/hardcore feel with large amounts of humor, check out Gaye Bykers. Now, onto recorded matter. There are tons of alternative bands putting out so much material on small independent labels that it literally is mind boggling. Here is a quick rundown of stuff that's been filtering through the walls of my house. Some of the labels mentioned are quite small, so, I'll list addresses as they depend on mail order to survive. First up from the underbelly of Chicago comes Jesus Lizard on Touch-n-Go Records. When I slapped this album entitled *Head on the Turntable*, I started to walk into another room but this intense wall of psychotic noise hit me and I froze. Imagine Big Black and Killdover having a head on collision and you will get the idea. Jesus Lizard features ex-members of Big Black, Rapeman and Scratch Acid. This is their first full-length album having previously released a 7" single and a 12" EP. This is my pick of the month, highly recommended and not for the faint of heart. I have been told that Jesus Lizard will play in support of Sonic Youth at both the Orlando and Tampa show, so be fore-



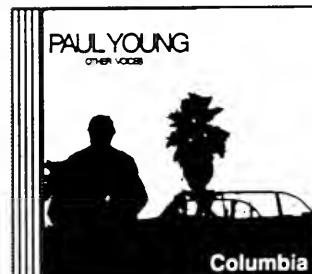
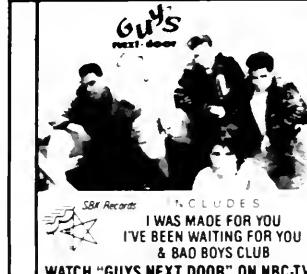
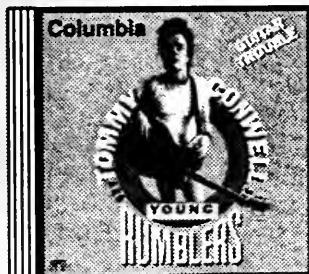
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PERSONAL PHILOSOPHY	"Breeder and proud of it!"	"If you can't sweat between the cheeks, you might as well fix cars."	"A groovy haircut is better than a hairy groove-cut"	"Too much practice is never enough."
FAVORITE HOME APPLIANCE	The Clapper	The Ginsu	Waffle Iron	Crock pot
PET PEEVE	All-nite cheese repair shop is closed	Velvet paintings	An under-done Bucket at KFC	Only practicing 6 nights a week
FAVE GREEN ACRES CHARACTER	Mr. Kimble	Arnold	Eb	Uncle Joe (guest spot, 3rd season)
MOST BELOVED LOCAL CELEBRITY	Sondra Prill	Sondra Prill	Sondra Prill	Sondra Prill
FAVORITE UNIVERSE SONG	"Why Do You Lie?"	"One Short Life"	"Mexico"	"Flat Broke"
BEST CRACKER JACK PRIZE	Plastic fruit bat	A severed finger	A toy condom	Drum kit
FAVORITE PHOBIA	Grubbophobia (Fear of myself)	Bozophobia (Fear of clowns)	Flatuphobia (Fear of farting in public)	Rackophobia (Think about it)
MOST EMBARRASS- ING MOMENT	I'm the love child of Junior & Ann B. Davis	Being slapped by Zsa Zsa	When I blew a seal (and not in my car)	Being hung up on by 976 numbers
LEAST KNOWN PERSONAL FACT	I have a fetish for TV maids	I was Bobby Brady's stunt double	Small tattoo of Rose Kennedy on buttocks	I own no long pants
PERSONAL GOAL	To get a record deal	To buy a mic someday	To see the Browns win the Superbowl	To make a living playing drums
MUSICAL GEAR	Ibanez, Marshall, assorted effects	Various	B.C. Rich & Rickenbacher basses	Tama Drums Zildjian Cymbals

# STRUNG OUT?



Has your guitar-playing hit a brick wall? Are you feeling frustrated, ready to give it up? Do you feel like a moldy old tree stump mired in the stagnation of a steamy Louisiana bayou? If you do, I think you need immediate psychiatric attention! But if you just need some straightforward, highly personalized guitar instruction at a great price, give me a call! As always, I'm conveniently located at:

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Todd Grubbs

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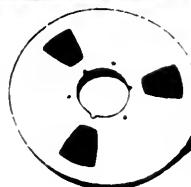
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Business has been better than ever the past six months. In fact, at times it's been so good that it has been difficult for some of you to schedule the recording time you'd planned on at **Morrisound**. We apologize for any problems this may have caused. It's the kind of problem we've worked hard for over the last 9 years, but we know that doesn't make it any easier for you. So to those of you who were willing to put up with our growing pains, we greatly appreciate your patience and understanding and we look forward to recording your next project. If you are planning on recording in the near future, please let us know as soon as possible so we can do our best to meet your schedule.



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Through a combination of rock & roll and global concern, Livestock I, promoted by 98 ROCK, concluded on a positive note for everyone involved. Over \$20,000 was raised for Greenpeace during the two-day event held on Sept. 29 and 30. Fifteen bands donated time and energy at no expense for the cause, drawing some estimated 25,000 people who made the most of the often rainy weekend. Performances included local groups Uncle Sally, Stranger, Bleeding Hearts (pictured here), Rocky Ruckman, Deloris Telescope, Bobby Friss and Saber, as well as nationals Spread Eagle, Every Mother's Nightmare, Kings X, Blackfoot, Cry Wolf, Trixter and Savatage. All of the bands did an excellent job, proving that change can arise from good energy and rock & roll. Thanks goes out to everyone who made the first Livestock a successful event. It's proof that the rock & roll community really does care.



## LIVESTOCK I: A MONTH LATER

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# 98 ROCK.

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# PRESENTS

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Metal Blade Recording Artist

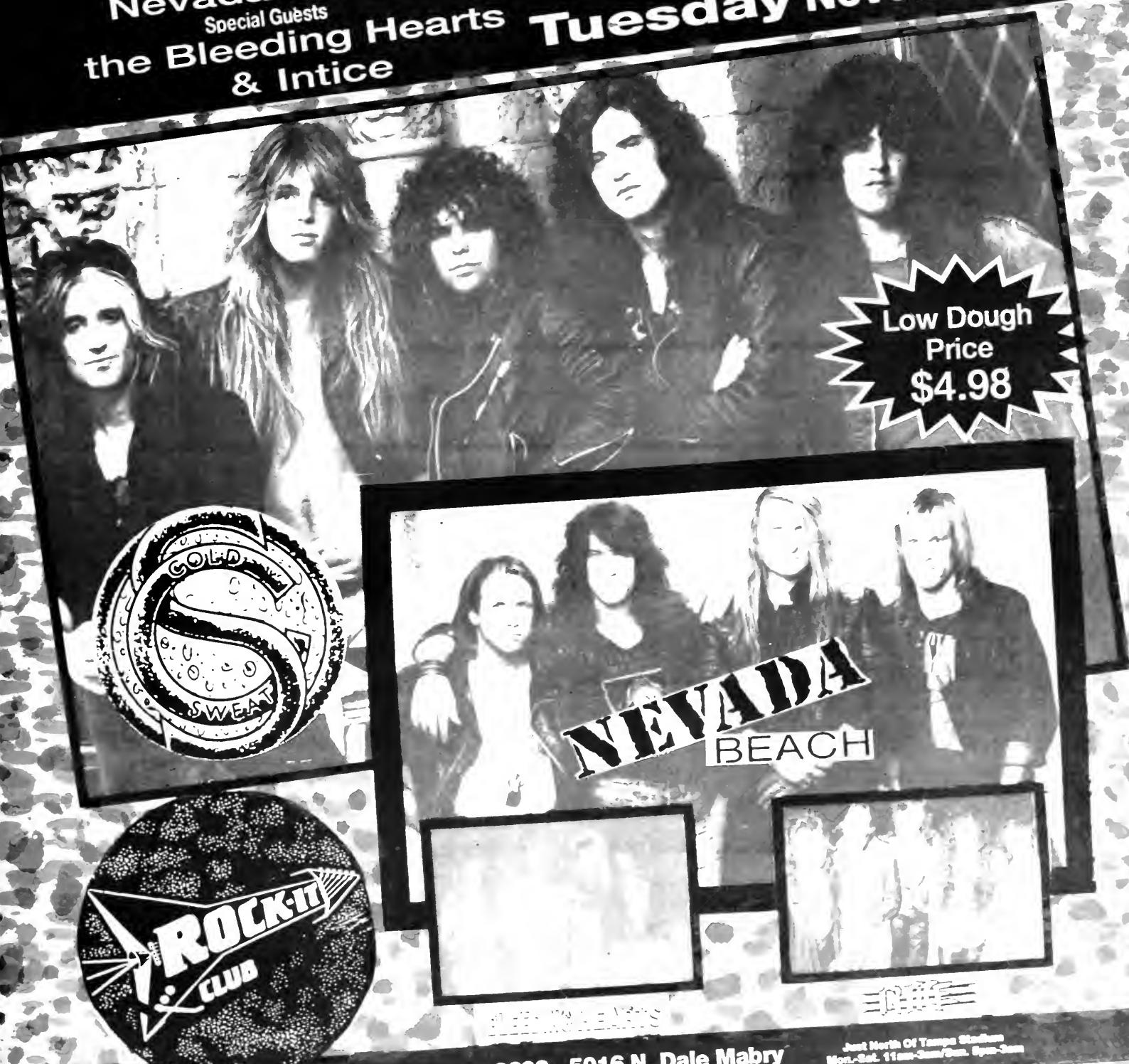
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# Never Say Never

In the late-80's, Fester introduced a new vitality onto a thriving metal scene in the Tampa Bay area with their self-financed outings, *The Other Side of the Ice* and *Color Me Innocent*. The band obtained an immediate following by gaining their fans' respect and loyalty, challenging stereotypes within the genre.

Now, with their third release, *The Plot Sickens*, the band is embellishing their future with great promise.

In the midst of a raid on our understocked fridge here at the offices of *Thrust*, the following discussion ensued with a few of Fester's members.

THRUST: Let's talk about your latest effort, *The Plot Sickens*.

JOHN O'BRIAN: It's part II of "Indivisible" off the *Color Me Innocent* tape and it's the ongoing story of my brother's life.

Your lyrics are very bizarre and introspective.

JO: I just take a left-field approach to the English language and the way I express my ideas. It's just very weird, positive art. The topics covered on *The Plot Sickens* are the most non-metal topics ever taken on by a metal band.

JOHN MAHONEY: We got a review a long time ago that said our lyrics didn't paint a complete picture. That's cool, because if we don't paint a complete picture, someone can interpret our music the way they want to. It's like a mystery — read it and try to figure it out. It's stuff that you can grow into like *Operation: Mindcrime* from Queensrÿche. Who has figured that out?

JO: What's so exciting about something that lays the facts out for you? That's boring and it's been done since the first grade. *Star Wars* was huge because it was a fantasy you couldn't comprehend until you watched it ten times, then you'd start collecting the little guys.

So, Fester plans on merchandising their own action figures?

JO: We talked about it: "Fester-nauts."

Not to categorize, but you are definitely heavier than heavy metal.

JO: Every band has said that they don't want to be categorized and no matter where you go, everyone's classification is different. A couple of years ago, somebody told me their favorite death metal band was Testament. Who's to say what is what? We're just an aggressive, progressive metal band.

What is different about the Fester approach?

SKOTT CARINO: We write for the band, not for ourselves. That's why we don't do solos when we play out. If you want to hear a particular member, come to our homes, otherwise we perform as Fester.

Where does all the angst in your music originate?

JO: It's a fast moving world. We're sure of what we want to do with our music and we do it.

SC: It's not speed for the sake of speed, it's aggressive for impact.

What have you done to fight the powers that be and gain support?

SC: We push it. We call up people that we know, and they know people. We don't get down about it because it's something that we have to deal with —

REVIEW  
FESTER



REVIEW  
FESTER

like our equipment getting ripped off. Any immediate feelings about the rip-offs?

SC: I don't know what to say about it. It sucks, but what can you do?

JO: Obviously it's not a music fan. It just bothers me as a matter of principle because I've seen Skott work 8-10 hours a day for his amp and then someone clips our lock and it's theirs. That doesn't go.

No doubt. What are some of the obvious improvements within the local scene over the past few years?

JO: Radio airplay, the clubs, magazines — people are responding. In '87 if we even got our name in a little ad in *Music Magazine* we were ecstatic. Now the magazines and 98 ROCK are behind us. When people saw what was happening they started coming out.

Obviously problems still exist.

SC: Yeah, clubs and the type of crowds that we bring — "we" meaning this type of music. They're afraid of it.

Do they have anything to fear?

SC: As much as any crowd that has a — (cough) "mosh pit." (Everyone laughs at the term "mosh.")

JO: Don't use that word.

SC: Yeah, scratch that. They're afraid of any crowd that has full-contact dancing. There's really nothing to be

afraid of. People just want to have fun. If you don't get into it, don't go up where it's at. Clubs don't understand the crowds an original band can actually bring. With crowds comes money.

JO: It's going to take someone with enough balls to let an original band play on a Friday night. This kind of music has put Tampa Bay on the map and there is an audience out there.

Fester did well at the Metal Awards here in Tampa recently. How does it feel to finally get some recognition?

JO: We feel like we've had our heads on the grindstone for over three years and it's paid off. We've released one demo per year since we've been together and people have bought it and come to the shows. It's not that we blow anybody away, it's the recognition. People cared enough to stick a vote in the mail.

Fester has an unusual rapport with some of the other bands in the area like The Guff.

JO: Besides being cool, they're a killer band. They're true friends, like Roadkill.

JO: When our stuff got ripped off, they called the next day and said, "Anything we can do to help. If you need to borrow any of our gear, it's yours." You don't see that with musicians.

JO: You know where our path actually leads to with the music we're playing?

Day jobs, hard work, and no money. I don't see a pot of gold for us.

JO: We're in the process of doing that now. We took a shallow stab before with our other tapes but we didn't say, "Oh my God, this is going to get us signed." A lot of people have illusions of grandeur about being as big as KISS in two or three months. We try to set more tangible goals.

JO: I watch a lot of CNN and read the paper. I like to know what's going on in the world.

JO: I'm the biggest sports maniac. I go to all the Bucs' games and act as silly as the guy next to me in a stadium of 55,000 people. It's kind of humbling.

JO: What would you say to dispute the negative connotations associated with heavy metal and thrash?

JO: Come over and have dinner with our parents and us. We're a lot like them. It's all because, back in the 50's and 60's, some asshole said rock & roll is the devil's music — and it stuck. We're not evil spawn, we're just someone's baby.

STORY & PHOTO: DJ JUSTICE

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# Are There Witch Doctors in the House?

Witch Doctors General Warning:

*The Witch Doctors started out about three years ago. We had another drummer but we had some problems and broke up. We found a new drummer the beginning of this year, (that's Wayne,) and since we got him everything has been exhilarating. The rest of us are Jerry (vocals/guitar) and Rob (bass).*

**THRUST:** So you've gone through a few line up changes. Is the current group pretty stable?

**WD:** Yeah we pretty much feel that things will stay as they are. We're happy everybody is working together. It's a team effort.

How would you describe the Witch Doctors' sound?

We're the last punk rock band ever to exist on the planet. (Silence) No wait. We're a cross between funk and punk — maybe.

Do you have an easier time getting gigs with your current line up? Does everybody want to play out more? Yes because everybody has been really involved in the word getting out about the band. We're not so underground anymore.

Jer, you're quite a mellow dude but when you get on stage there's quite a transformation. What gives?

I've got a lot of pent-up energy and anger. I try to release it all on stage in a positive way instead of being destructive. The stage is an outlet for the band and we want it to be an outlet for the audience. When we're on stage it's a party for everyone.

Who are some of the people you look to for your inspiration?

Our major influences were the members of Bauhaus originally. Jane's Addiction — we like the way they cut loose and talk about feelings & emotion. (Jer's fave is Dead Can Dance).

You guys have a tape coming out pretty soon don't you?

Yeah that's right. It's going to be the hottest tape. We've got 9 songs. It's

called "Tales From the Whirlpool" It's been done over at Panda Studios by Greg Lassalle who's a great guy and knows what he's doing. We are releasing the tape on Halloween night over at the Empty Keg at USF. It's going to be a costume and tape release party.

**Jerry,** did you design the logo & artwork for the cassette and would you like to describe it?

Yes, I did the logo. The picture on the cover is a photograph that I took a few years ago when I was in a depressed, suicidal state. The picture is supposed to represent the stuff that we've all been through. Also "Tales From The Whirlpool" has to do with getting out of the depths that everybody hits. It's very

optimistic because we're saying that you can get out of it if you try.

So you play gloomy music that has a positive outlook?

Mysterious is more like it.

Who writes the lyrics for the Witch Doctors?

Jerry writes most of the lyrics and Rob does some too, but everybody contributes.

How do you view the alternative scene in Tampa Bay?

There are some good bands out there. I think the scene is on the brink of exploding. Alternative music is starting to hold its own, where as a few years ago, it was overlooked and not taken seriously.

What are the goals for the Witch Doctors? Where do you see yourselves going?

Realistically, we're going to tour the east coast after the release of our tape. I hope we get picked up by a label. We're not going to stop. We're just going to go for it — whatever it takes.

Anything else you'd like the people of Florida to know about the Witch Doctors?

Stop leaving dead bodies in the parking lot of every show we play. Besides that, we want to be happy, jam out and party with everyone we meet at our shows.



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# The Last Word

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In my never ending attempt to support the Bay area music scene, I want to start this month off with a couple of updates on two bands that have put Tampa Bay on the map. I'm talking about Roxx Gang and Crimson Glory.

Following cancelled dates earlier this year, rumors flew from all directions about Roxx Gang, most of them purely street talk. It is true however that they've parted ways with drummer, David James Blackshire, due to (you got it) musical differences.

Roxx Gang guitarist, Jeff Taylor, called to set the story straight. Concerning the departure of their longtime drummer, Jeff said, "Dave has different musical interests which he decided to conquer, which I think he'll have no problems with. Dave is a great drummer, and the Gang has definitely paved the way for Dave to get a gig in any national act in the world. We don't have anybody lined up yet, but there are a lot of guys out there interested in being a part of the Gang."

Despite the obvious roadblocks, the group has secured a demo deal with CBS Records. Commenting on the project, Jeff stated "We just finished nine or ten new songs and it's some real kick ass material. We got a real hot song called 'Silver Train' that's a catchy ballad and another smoking one Kevin and I wrote called 'Steals My Heart Away.' There are four songs on the tape, including 'Heart of Stone,' which has a T-Rex kind of sound. We plan on having a new record out by the early part of 1991."

As for their approach in getting the sound they were looking for, Jeff had a rather interesting story to tell. "We had trouble in the studio because several of the recording machines broke down. So we went out and did a couple shots of tequila and ate a couple worms. Then we went to a little town bar, got trashed and made a scene," Jeff stated. "They kicked us out of town! We came back to Florida and finished the tape at Morrisound Recording Studios."

As far as what's happening with the rest of the boys in the band, Jeff let us know that, "Mr. Kevin Steele is really starting to break into new fields and his voice is hitting new boundaries. Wade Hayes is playing faster, Robbie Strein is getting cooler, and I'm still painting my nails. That's about the low down on the Gang."

While the band is planning their next strategy of attack from their home base of Tampa Bay, Taylor will be moonlighting on Tuesday nights at Barritz in Clearwater. "I will be the host, so if you don't like hard rock & roll, don't even bother coming. All these girls are going to be there for us and all the rock & rollers. There's going to be live bands, and once a month we'll have a

national act. We're going to have the grand opening in November." This will offer a much needed new venue for live rock exposure, so keep reading Thrust to find out about the latest Roxx Gang info.

For those wondering about the Virgin deal that fell short of expectations, the band's manager, Brett Steele commented that "We wanted to wash our hands of Virgin. We felt they totally mishandled promotion on the last record." Their debut sold a respectable 100,000 with a so-so push and a shaky tour.

At the present, Roxx Gang have

ember, Crimson Glory will go on an around-the-world promotion tour to support the upcoming release including appearances in United States, Germany, France, Holland, England, and Japan. The big news is that the members are finally going to take off their trademark silver masks. Atlantic Records is planning a coming out party/press conference this month and the band will be photographed for the first time ever without wearing the masks. This should be a big deal in Europe and Japan, where Crimson Glory has already established themselves as a headlining act. Wyatt describes the new album as

seen before, combined with a variety of background vocalists. The band plans to recruit several additional musicians for touring purposes (tentatively a background vocalist, a keyboardist and possibly a second guitarist) so the music can be re-created without depending on pre-recorded music or sampling. Also lead guitarist Jon Drenning is playing a lot of the new guitar parts on guitar synthesizer which adds more depth to the band's sound. Wyatt further claims that the band has gone back to their roots with this record, meaning that there is more guitar work on the new record compared to the last one



dates scheduled in December at the Rock-it Club and M.L. Chasers so make sure to come out and support the Gang.

Meanwhile, back at the Crimson Glory camp, I got an update on the band straight from the mouth of their infamous manager, Warren Wyatt. The group is up in Philadelphia recording their next release for Atlantic Records at Cajun Victory Studios, where previous records by Bon Jovi, Cinderella and Queensryche have been created. The band has been putting in 85 hour weeks on the recording sessions. The rhythm tracks to 16 songs are completed, and *Midnight* is currently finishing up the vocal tracks. After the album is being recorded, the band will take a week long break and then finish the final mixing of the album. The album titled *Strange and Beautiful* is scheduled to be released on February 6th. In De-

being different from their last record *Transcendence* in that some of the songs are far heavier, some of the songs are far blusier, some are far more intricate rhythmically, and there are songs that are a progression for Crimson Glory. According to Wyatt, when the label heard some of the rough mixes from the sessions, the reaction was so positive that it prompted them to move the album's release date up three weeks. Outside of the title cut "Strange and Beautiful," the band at this time are not announcing any other titles that might appear on the album. All I could get out of Wyatt was that a cover version of a Rolling Stones classic has been recorded. Which one is still a mystery. Other surprises include the addition of several new instruments that were used on the recording including acoustic piano, saxophone, African drums, percussion instruments they have never

**Crimson Glory, shown here in one of their first promo shots wearing the full chrome masks. They wore half masks last tour, and will unmask for good with the release of their next album *Strange And Beautiful* on Atlantic Records.**



which was dominated by keyboards. The band plans to begin touring by the first of the year, non-stop, worldwide. They will headline concerts across Europe and Japan, and hope to be picked up as the support act of a major tour in the U.S. For more information write to Crimson Glory, P.O. Box 291299, Tampa, FL 33687.

On a more grim side, I have been asked to draw attention to an accident involving drummer Joe Dixon of Blindsight. At a fire works display on the 4th of July, Dixon got into a fight with several individuals and had his neck broken in the process. Worse than that, he doesn't know the names of the people that caused his injury and has had to pay for all of the costly medical expenses himself. After a recent conversation with Dixon, I decided that if we mentioned it in the Last Word, someone might come forth with information

# UNCOVERING THE HARD FACTS IN TAMPA BAY

by John Urban

that would lead to finding the responsible party. The following is Dixon's description of what actually took place that night. "We were out at the Power Pig fire works display on the Fourth of July on Bayshore. It was about 9:30 at night, and there was a group of 8 people ranging in ages from 16 to 19-years-old at the most. And they were partying hard, drinking beers and having a good time. The problem was that in the process of this they kept bumping into this one girl that was in our group. I was with a group of mostly girls. So this girl told me that one of the guys kept bumping into her. And he just jumped right in and said "what did this bitch say"? And this caused an argument and the guy left and came back with five of his friends. My girlfriend told me that they were saying things about me, so I turned around and faced them. And one tall blonde haired guy asked what the problem was. I said that his friend was trying to cause some trouble and that my friend didn't like to be bumped around and then he goes and gets you guys. So he said that they were just there to party and have a good time, and he held out his hand like he wanted to shake my hand. So when I started shaking this guy's hand, another guy sucker punched me from the back. So I grabbed him and brought him down to the ground and he started struggling around. I noticed that I was twice his size. I drew back and I was going to hit him, but decided to throw the guy away from me and told him to get out of

here. He rushed back towards me. When we made contact from the front, I got jumped from the back. I wasn't aware there were three of them until after it was over. I had my hair pulled back in a pony tail, and someone swung off of my hair and brought my head to the front of my chest and they hit my head on the concrete. Right then my neck broke. Someone pulled them off of me, but I wasn't aware of it because my neck muscles froze up on me. After that happened, I was dazed for awhile and was trying to shake it off. Then the tall blonde guy apologized for what happened, but he wouldn't tell me who his friends were. I walked across to a cop and tried to get them to find the guys and to call an ambulance. The cop questioned me a little bit and started to walk after the guys we pointed out. Just then the ambulance pulled up, and the cop walked back towards me. And that's all he did. He didn't try to find the guys or anything. At that time, the paramedics didn't think my neck was broken. It just hurt like a bitch, and I couldn't move it. I rode home, and the next morning I couldn't move at all so we called an ambulance to take me to the hospital. It was then determined that my neck was broken in two places, the C-1 and the C-6 vertebrae.

They were telling me in the hospital how fortunate I was to be alive, much less walking. All I can remember about the accident was that there was a lady screaming that we were rolling over her baby, and another guy later offered to

let me lay down on his blanket after the accident. Also there was a group of guys that recognized me because I was wearing a Blindsight t-shirt and he knew our guitarist Pix. I was hoping that if anybody saw what happened or heard anyone talk about it that it would get back to me. There were a long line of portable toilets where we were, and it was right near Oregon and Bayshore." At present the police don't have much to go on as far as tracking down the assailants, so any information to help locate them is crucial. For three months after the accident, Dixon had to wear a contraption called a halo orthosis, which by means of inserting stainless steel spikes into the skull bone itself attached to a shoulder-pad like vest prevents movement of the spine. Dixon is currently wearing a neck brace. Obviously this whole ordeal has prevented him from working his day job in addition to postponing his ability to play drums. Fortunately, Dixon is just starting to be able to begin playing drums enough to practice but not at full force. Blindsight is working in a new bassist named Dez. He had played with Dixon and Blindsight vocalist Jim Harris in their previous band Backseat Romance. On a positive note, they hope to begin playing out again by New Years Eve. But if anyone has information about the accident, you can contact the Tampa Police Dept. The police report number is 90-057282 or call officer in charge, Jone Dias at 932-1555.

One final word. Several well known

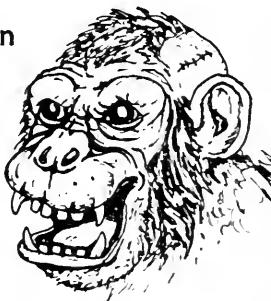
Bay area bands have had equipment stolen from their warehouses where they practice at. The good news is that 95% of what was stolen from Keith Collins' band Krunch has been recovered in good condition after only three weeks. The thieves were caught attempting to unload the gear in St. Augustine. However, some of the other bands haven't been that fortunate. The darkest sin of these crimes is that not only are these criminals stealing private possessions, they are screwing up the musical careers that mean everything to the victims. If you have any information leading to any of these crimes, you can contact Thrust and we'll work with the police to put an end to it and attempt to recover the stolen gear. In the meantime, I would like to advise bands not to store expensive gear in your warehouse that you don't use for rehearsals. I know it's hard to bring home your amps and drums every night, but at least take home as much as you can, such as your guitars, amp heads, microphones, and the more mobile parts of the drum kit like your cymbals, snare and toms. And if you practice near several other bands, watch over their practice place when they're not there and ask them to do the same for you.

So ends another edition of the Word. If you want to have the Last Word, write to Thrust c/o John Urban, 8401 9th Street N. #B-220, St. Petersburg, FL, 33702.

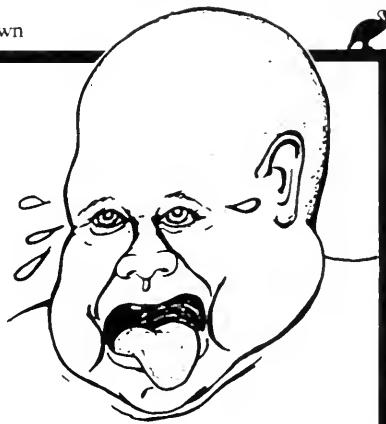


By John Urban

Despite concern of extinction, the lower primates are being subjected to torturous laboratory experiments to cure such diseases as aids, cancer and premature baldness to bleach blonde glam rock stars. It seems a shame to sacrifice such precious creatures when there are more expendable parasites available for butchery in the name of science. SUCH AS.....



People who are too cheap to hire baby sitters and bring screaming babies into public shrines including over-priced movie theaters and restaurants. We'll spare the babies, but they'll need counseling.



People who always sit in front of me at rock concerts who "sing" at the top of their lungs, scream and whistle, or put their girlfriends on top of their shoulders knowing perfectly well that no one behind them can see a damned thing except for their backsides.



Groupies that hang out at bars who *think* that they are someone in the bands girlfriend, yet lead on other guys by accepting drinks at top liquor tax prices and later tell them that they *kind of* have a boyfriend. We'll spare them being treated as guinea pigs, but they should be branded like farm animals so guys will know not to waste time or money on them.



It has been suggested that we should use criminals such as rapists and serial killers instead of the individuals previously mentioned. But at least they have a chance of being rehabilitated. Back to plan A.

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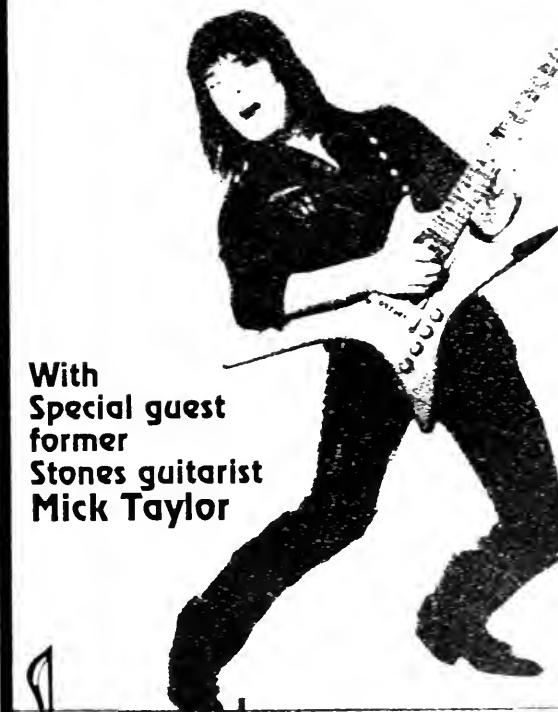
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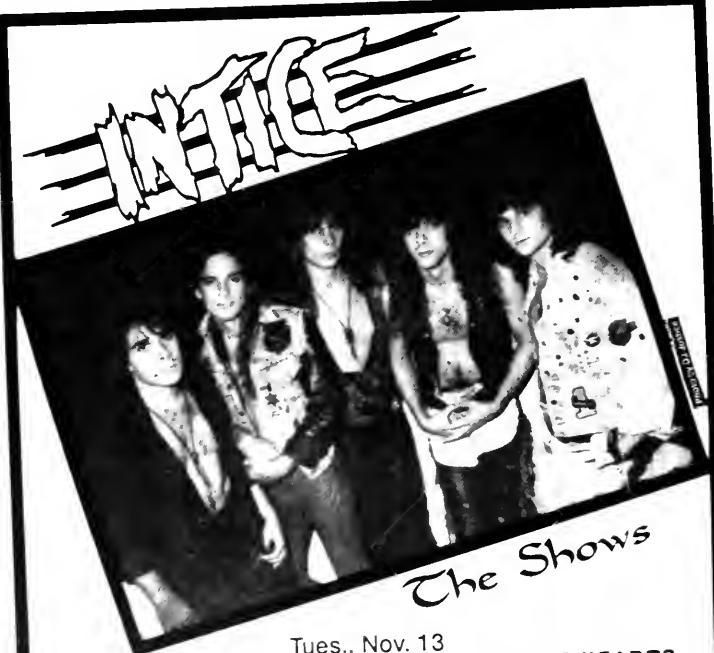
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**Nov. 14, 15, 16, 17**

**Maximum D.B.**

**Nov. 21, 22, 23, 24**

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**Nov. 28, 29, 30**

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**Drama**

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**VIOLET BRIDE**  
**AKA CINDY WHO**  
**The Regional**  
**Winners of The**  
**Snickers New**  
**Music Search**  
**1990**

The regional winners of the Snicker's New Music Search-1990 is a new band based out of New Port Richey called Violet Bride. Actually, the band is now called Cindy Who (named after the little girl in *The Grinch Who Stole Christmas*.) Their winning song, "Waterman," has already received airplay on KROQ in Los Angeles where it came to the attention of a vacationing Jim Beeler from WMNF. Seegler suggested to the band that they enter the Snicker's Search.



The band's nucleus consists of bassist Nastasya Thibodeau and singer Christine Krimson who put their song together on a simple 4-track recorder so they wouldn't forget the arrangement. Not expecting to win, Violet Bride still felt that their music was as strong as the finest Tampa Bay had to offer and sent in their entry. Not a bad idea, since that simple tape took the band to the #1 position in the regional search.

Two new members have just been added to the renamed line-up: Paul Burtack on guitar and Kevin Pytlak on drums. With a complete band, Cindy Who is now getting their live set together and hopes to be playing out by the first of the year.

Violet Bride/Cindy Who now goes on to the semi-finals in which sixteen tapes will be chosen from across the United States. The grand winner will receive a recording contract with EMI and of course, a life-time supply of Snickers.

Look for Cindy Who to put some fresh blood into the Tampa Bay alternative/progressive scene in 1991. And for the band, congratulations on your win.

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VOL. I NO. I

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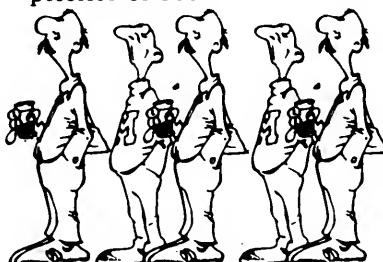
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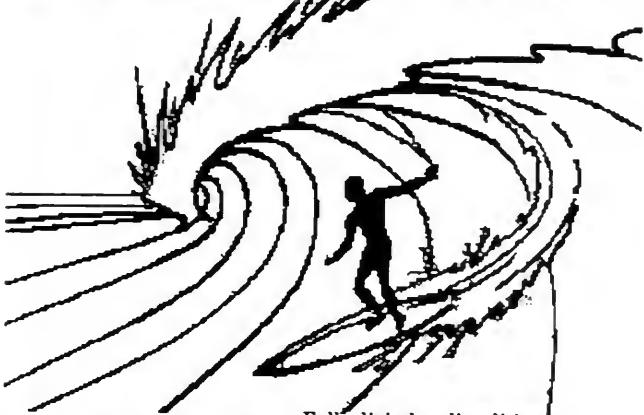
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# WHERE THE HELL IS NEVADA BEACH?

No, you won't find Nevada Beach in your local directory. What you will find is the Metal Blade artist's **BY DJ JUSTICE** debut release, *Zero Day*. Lead vocalist/guitarist Hank Decken, backed by fellow guitarist Geoff Safford, bassist Tony Rivers and drummer John Murphy, has captured rock & roll at its finest - hard and heavy, straight up and in your face.

**THRUST:** What is the Nevada Beach story?

**HANK DECKEN:** Myself and the other guitar player, Jeff, were in a band called Rosie and we had taken that as far as it would go. So I grabbed this drummer up that I'd been wanting to play with for about ten years and we got a new bass player. At that point we decided to just do what we wanted to do. So we stopped doing covers and I started singing the way I wanted to sing. We took a left-hand turn. We changed the name to Nevada Beach, which basically started out as a joke. We thought, if California took the big slide there would be this beach in Nevada. Word is that Brian Slagel from Metal Blade has taken the band under his wing.

Brain heard the tape and really loved it. He flew all the way to Boston and drove to the Kon Tiki lounge in Salisbury, Massachusetts to see us. We put this tape together less than a year ago and targeted certain areas. Within three weeks we were signed to the label. It's great having the CEO of the company take a real interest in what you're doing. Actually, it took us off guard.

Are people surprised when they find out that Nevada Beach is on Metal Blade?

A lot of people are surprised. Compared to the rest of what Metal Blade has out, this is a little more crossover. Now that Metal Blade is working with Warner Bros., they want to get into various areas. One of the reasons that we wanted to go with them was, they're infamous for their great heavy stuff. We didn't want to go with a label that was going to sweeten us up. Metal Blade was perfect.

Where does your classic, hard rock style come from?

Some of the specialties of this band's music are that we always keep a back beat going — sort of like the AC/DC thing. The lyrics are a little deeper than boy meets girl though. We're a little more conscious about nuclear warfare and the ecology. I listen to a lot of varied types of music. I play really hard music because I'm an aggressive person. What it comes down to is, I like powerful, cutting edge, hard rock, but I also like the lyrical content to mean something. I think that

combination is interesting. If you want to listen to it for the music, you can. Or, if you're the kind of person that likes to indulge in what we're writing about, you read the lyrics.

There are some obvious influences from AC/DC and Bon Scott. There's a definite influence.

Do you have any concerns about the comparisons or criticisms for sounding like AC/DC?

If anybody compares us to AC/DC, that's great. That's the best compliment I could get because they're one of my all-time favorite bands. Bon Scott is one of my favorite singers and I can't help but be influenced by that. All of the comparisons blow my mind because I'm not really a singer. That's why I never sang before this project.

Do you feel comfortable being the frontman? Yeah, as long as I can hide behind my guitar. I'm a guitar player first. Someone here at the offices said they liked your voice because it wasn't very pretty.

It's definitely not pretty and neither is the face behind it (laughs). We're not a pretty band. We don't claim to be rock gods or anything like that.

(Note: At this point of the interview a bolt of lightning strikes near the offices of Thrust, knocking the electricity out. Thankfully, we had batteries for the recorder and the phone remained connected.)

This is the first powerless interview that we've ever conducted.

This is great. There's a first for everything. One of our songs is called "Zero Day" and it's about the day after a nuclear holocaust. Maybe this ties in with that.

Maybe ...

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**TUCHMAN**



After six years of meshing rock and religion, Stryper have lightened up the message and tightened the music. Following their tour for the '88 release, *In God We Trust*, the band decided to put the yellow and black stripes and the heavy overtones on permanent leave.

United in LA during the mid-80's, vocalist/guitarist Michael Sweet, his drumming brother Robert, guitarist Oz Fox and bassist Tim Gaines gained substantial notoriety for their irreverent approach to spreading the Gospel. By combining the unlikely audiences of born-agains and headbangers, the unit acquired a solid foothold in the hard rock arena and ultimately became known as the religious rock band of all time.

Playing dual roles often put Stryper between a rock and a hard place with critics claiming the group used religion for marketable appeal. Others ignored the group's musicianship, writing them off as fanatical zealots. Despite the press and public's wrath, Stryper carried on.

**THRUST:** Did the band go through a soul searching phase following your last album, *In God We Trust*?

**MICHAEL SWEET:** Not really a soul searching phase but more of a thing where we knew we had to do something different. The last album did well but everybody had these high expectations and it pretty much let us down. We felt good about it, but after it was out and we were touring and hearing the songs on the radio, we felt that it was too polished for what Stryper had started out to be. We're

more raw and spontaneous and not a picture-perfect studio band. That's the direction we were started to head in and we had to get away from that. We had to get back to where our roots were. I think we accomplished that on this record.

This album is obviously a lot rawer. It's definitely rawer than our last two or three records. Tom Werman produced it and he did a great job. We also tried to expand and do a few things differently with our talent. We tried a few different lines here and there and different styles of singing and playing.

How did Tom Werman come to be involved?

We contacted him and said, "We'd love to work with you. Are you interested and are you available?" He was available but wanted to hear the stuff so we sent him a tape and he dug it. We went to his house and got to know each other and it took off from there. There was never the actual words of "Let's do this," we just did it. It was really cool how it happened.

You are quoted in the current bio as saying "They want us to symbolize something that we don't agree with." What was it that you didn't agree with from before?

We were burnt out on people opening their mouths too much and telling us the way we should run our band. This album is to those people who have tried to make us conform to the way they live. They tried to change our band in the last eight years and pointed a finger at us saying that we were evil and all this

Today we find Stryper pushing into the 90's with a new sound and attitude. Their personal beliefs have been withdrawn from the public eye while their writing treads into untried territories. Solid proof of these changes is amplified on their latest release, *Against the Law*, produced by Tom Werman of Motley Crue, Poison and LA Guns fame.

At the onset of their warm-up tour, Michael Sweet spoke with *Thrust* about changes within the revitalized unit and exactly what those changes mean to the band.



## STRYPER

### TAKING A CURVE

**By DJ Justice**

kind of stuff. That's what this album and the title cut "Against the Law" is about — people who point the finger.

The band has always been under close scrutiny from all sides. Yeah, and I hope it'll change someday. I hope that we'll just be recognized as a rock band. It's going to take sometime but we'll keep on, through interviews, trying to explain ourselves. We want people to understand what we're trying to do here.

There's a lot of diversity on *Against the Law*. Were these different styles something that had been within the band for a long time?

Yeah, definitely. A lot of it comes from Led Zeppelin, Van Halen, and Judas Priest because those groups influenced us musically in a big way. We try to be as original as we can, but when you're influenced, some of that is going to creep into your sound. That's what music is all about, passing on what you have, and I know there are some groups that are influenced by us. I think that's great as long as you don't blatantly rip off a band.

Do you think some of your audience felt you were headed in a lighter direction following the success of the ballad "Honestly"?

"Honestly" hit the CHR stations with people driving home in their cars from their 9-5 job. Those people didn't hear the whole album. They just heard that song and bought that single. It's real important to have music that can get airplay on the CHR, Top 40 stations. The difficult thing is trying to have

something for everybody and hope that people are getting into it. We're a band that always tries to write a variety of music. We do heavy stuff, ballads, more poppy commercial stuff and rock & roll. We try to have something for everyone but we haven't yet accomplished the type of success that we've wanted. When I say *success* I mean reaching the number of people that we've wanted to reach from day one. We've got a lot of people out there to turn Stryper onto.

You did a lot less guitar work in the studio this time around.

Yeah, on this record. It's really funny but I get kind of bummed out because not that many people recognize me as a guitar player. I guess it's because my role in this band is as the lead vocalist. Usually, when you think of the lead vocalist, you don't think of the guitar. In the past, I played maybe 50-60% of the guitar and on this record I played about 25%. But I do play guitar in this band.

I've always noticed that, especially with the twin leads and all.

Yeah, we do a lot of that. I've been doing it for years and it's what I know. There are times when I take the guitar off and I feel uncomfortable. I've had a guitar in my hands since I was a kid. I dig playing and singing at the same time. It just comes naturally to me.

Are you going to lighten up on your playing in the live set?

Yeah, I don't play nearly as much live now. Before, I played in almost all the songs. Now I play in about half the

songs. We're doing some of the old stuff this tour like "To Hell with the Devil" and "Soldiers Under Command." All of that has twin-leads, so I'll be playing.

With all this new energy in the band, will there be an added kick to the live performance?

Definitely, 'cause we don't have a lot of our production out with us. We cut that back in a big way. We tried to bring the cost down and let the music do the talking.

We just want to get up there and play, you know? We've got a few cabinets and a big drum set of course, and we're putting on a show. That's what you're going to see. We're doing a club tour now and then we're hitting the road with Vixen and Ratt.

What would you say to those people that are still second guessing the band?

Just that they're wrong. We're a band that loves music first and foremost and we love God. In the past we mixed the two, but on this record we're not doing that. We're leaving our beliefs a more personal thing because we want the focus to go back to the music. We just want people to lay off the issues and give us a listen. Put on the new Stryper record and see what we're about musically. That's what we want real bad.

I think even though the band has done a lot to prove that there's more than meets the eye, there's still a positive vibe there without accentuating the religious aspect of it. That feeling is still there.

You're right, and when you look at it that way it makes it kind of rough to understand the uproar from certain people. When you listen to the record, the songs and the lyrics are a lot like the old stuff, minus a couple of words. They're not as bold but they are all positive and morally good. So when I hear these people getting in an uproar against us, thinking we've gone from one extreme to another, I don't understand their reasoning. We're just the same guys.

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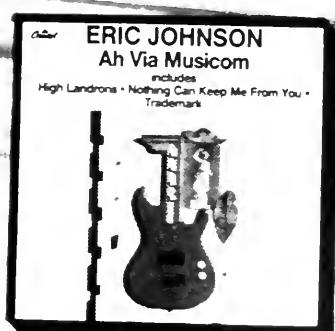
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# ELECTRIC BOYS

By DJ Justice

## JUST FOR THE FUNK OF IT



With funk music resurfacing, a slew of funk/rock bands have landed onto the scene at an increasing pace. The Electric Boys are staking their claim on the forum by combining the best of both worlds through groove-oriented riffs and heavy laden back-beats.

Originally from Stockholm, Sweden, vocalist Conny Bloom, guitarist Franco Santunione, bassist Andy Christell and drummer Niclas Sigevall pioneered to the States, hoping to turn this side of the Atlantic on to their style of funk with a little spunk. The final product is their debut, *Funk-O-Metal Carpet Ride*.

As the single "All Lips N' Hips" enjoys heavy rotation on rock stations across the country, the band is pushing their way across the plains on tour. Andy Christell, the band's bassist and prime conversationalist, let *Thrust* in on what's been happening to the Boys since their arrival here.

**THRUST:** A lot of people are wondering: Who are the Electric Boys and where did they come from?

**ANDY CHRISTELL:** We are the Funky Vikings From Hell. We are just four weird guys from Stockholm, Sweden. It started out when Connie and I met in school when we were fourteen and we've been playing together in different bands ever since.

How did you get the music industry's attention in the US all the way from Sweden?

We sent a lot of tapes to a friend of ours, Sam Yaffa (Hanoi Rocks, Jetboy), who lives in LA. He played it for all his friends and they loved it. So Connie and I saved our money to come here. First, we went to PolyGram in New York, since we're signed with them in Sweden, but nothing happened. We ended up going with Atco because they really liked the band. We knew they wouldn't just throw the album out the window.

You ended up working with one of the biggest producers around, Bob Rock. What element did he add to the band?

When we started pre-production, we bounced ideas off each other. Actually, one time he came up with a few ideas to change things and we decided that we liked it the way it was. So the next day we said, "We don't like this." He was really surprised because a lot of bands just say "OK" whenever he comes up with an idea, because he's Bob Rock. He changed things, not that it had to be changed, but to see what could happen. When you arrange a song, you usually end up with something you really like but it's not necessarily the best. So to be able to think out of perspective, we changed things. In the end, he came up with a few things and we came up with a few things.

What exactly is the *Funk-O-Metal Carpet Ride*?

It's a long trip around the world that ends on the moon (laughs). That's the main theme — we're going to play on the moon. All this on earth is just a long rehearsal. No, I mean, *Funk-O-Metal-Carpet-Ride* sounds good and it's exactly what the music is all about. The carpet ride is like the psychedelic things that ... well, people say it's psychedelic. I don't know, I guess if you have a lot of strange things in your music, people seem to think that it's psychedelic.

The album cover is great — nice colors.

Actually, that's the photographer's bedroom. When we first met him it was like, "We're going to take the picture in here."

You have had good reactions from both the radio and the press. Did you expect things to go this smoothly? When you release an album you hope

*Kerrang Magazine* has something to do with the band.

Yeah, *Kerrang* did some stuff with us, and by coincidence, he ended up working with Atco. He got the job there and liked the band already, so he helped us out a lot.

Are there any cuts in particular off the album that you enjoy playing live?

All of them. We keep changing the set all the time when we play live. We jam a lot, especially on the long tour of Sweden. In the end, we only knew what song we were going to start with. After being on tour for so long, it gets really boring to play the same set every night. Live has more to do with feeling.

What kind of an impression did rock & roll make on you while you were growing up in Sweden?

It started off with my parents playing

time. It's popping up in a lot of bands like Faith No More. Three years ago, the only band around was the Chili Peppers and we had never heard of them until we came to LA. Living Colour hadn't released their album and Dan Reed had just released his. I don't know why it's happening. I think there's a lot of people the same age as us that are tired of the boring rock. It used to be really good in the late 60's and 70's because they were experimenting more. If you listen to Deep Purple or Hendrix, they had a wider perspective and they weren't afraid of trying things in their music. People want to make rock more interesting.

On the inside of your album there's a statement about Greenpeace. Is that an organization the band actively supports?

Yeah, we do. I mean, if you don't take care of the environment, that's it — goodbye. It's really serious and getting worse. Before, I didn't actually care because I was into the music so much. It's getting ridiculous and something has to be done. If you don't take care of the rain forests, we won't survive. I think that Greenpeace is one of the few organizations that really does something instead of talking like everybody else. I don't know that much about the politicians in the States, but in Sweden all they do is talk and nothing happens. It's a lot of bullshit.

It's the same in our country, trust me. Are there plans for cruising through Florida?

Yeah, I hope so. I heard that before the single was even released, a radio station there immediately started playing it and we were #1 on the request list. We'll be playing there.

Just make sure that your passport is updated. We've heard about you guys from Sweden.

You ain't seen nothing yet!

**I think there's a lot of people tired of all the boring rock. People want to add something to make rock more interesting.**

*Andy Christell/Electric Boys.*

for the best, but you can't really expect anything. It might go fast or it might take a while, you never know. Of course, we're really happy that we've gotten all this airplay. It's going to be real fun doing the tour.

How did the European part of the tour go?

We've played Sweden and England so far and that went over really well. We headlined clubs that were all sold-out. At *The Marquee*, there was a big line around the block and I think they packed more people in there than they've ever had. The people were really wild.

I noticed that Derek Oliver from

Fats Domino and Chuck Berry and all those guys. We all listened to the 60's bands like the Beatles and the Stones and then everything in the 70's from Led Zeppelin and Aerosmith to Bad Company and Free. I listened to a lot of the 70's funk too, like Parliament and Bootsy. Actually, one of our favorite bands is Bette Davis. Their album is impossible to find because it came out in the early 70's and didn't sell. But it's one of the best funk albums I've ever heard. In Sweden we had the same kind of music that you had here.

What do you think of the huge interest in funk today?

It's really funny that it's happening on both sides of the ocean at the same

## Songs From The Heart Of The Beast.

# The Beautiful

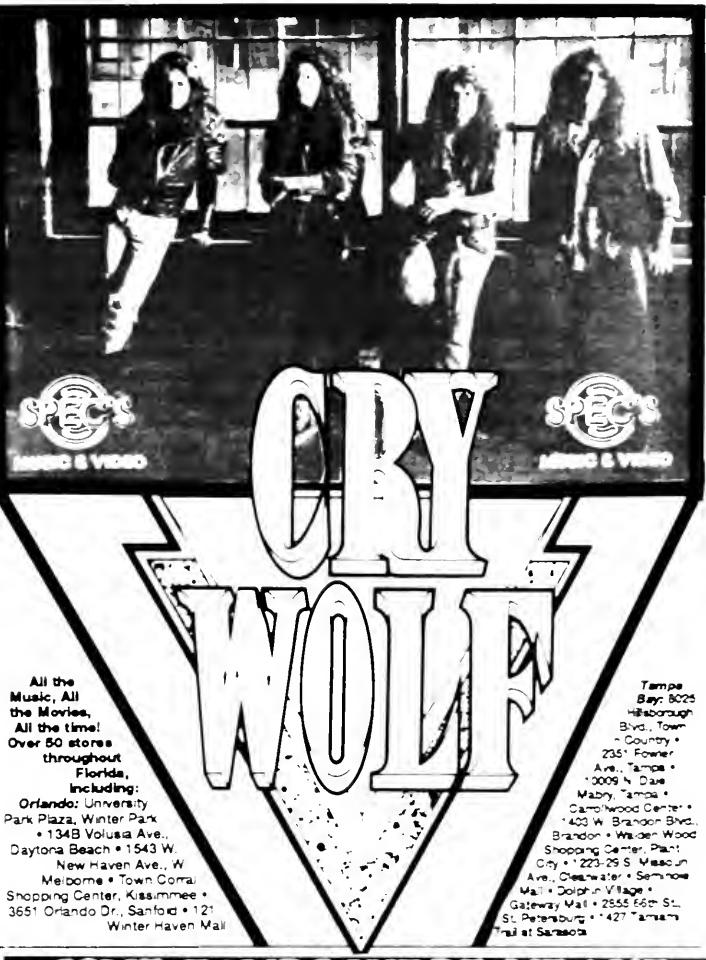
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# In Search of the Dead Sea Midi Controllers

## Preaching the Sonic Gospel

Hello, and welcome to the church of audiomatic intervention.

We, the priests of math, are three months late beginning this column due to all the expected problems: bad attitude, no cash, projects running over budget, the opposing and opposite sex, lame musicians and greedy managers.

So actually, we're engineers. Audio engineers. We hate calculators and slide rules and the only kind of train we know anything about is considered obscene and therefore unmentionable in Florida. We record noises of varying quality for a living. Most of the time we try to avoid bad pizza commercials and seek interesting artists, dog and pony shows, or NASA launches to record. What this essentially means is we convert the always negotiable concept of art into some perversion of science. Usually we stick to stuff that allows us to eat on a regular basis and sleep in air conditioned comfort. Anything we remotely enjoy is directly related to electricity.

Let us approach this in a more formal fashion. We can be more specific, unless you're a bill collector, solicitor, or old girlfriend. We actually consist of three of us: First and foremost, Bruce "Dr. Fong" Marshall; We further continue to include Steve "Fringy, Fringy (pronounced fring - ee, fring - ee)" Moller; We draw (there's that art business again) to a close with Bill "Cher-

purposes, you are a bozo. The worst thing you can do is misrepresent yourself as a BOZO.

Here are a few points to consider. If you're not a recording engineer, don't pretend that you are. In exchange, the engineer won't play your instrument or tell you how to. There is no reason to be afraid to admit that you don't know all about what is going on in the studio. No one expects you to. If that was the case, then you would be the engineer. Most of the times we have seen musicians come in and try to act as though they know all about what is going on, they were so worried that it pretty much ruined their performance. (This is a form of poserism.)

If that isn't enough, it is a slightly peculiar environment. Most musicians are at home on the stage. The energy that passes back and forth between the audience and performer is often what makes the show. Well guess what? The studio isn't like that. There is a small, quiet universe in here where people are looking at the players like fish in a tank. They are talking, but the musician can only hear when the control room folks choose. Often you are listening in headphones. This is a horrible shock if you normally are located in front of 6 Marshall stacks or behind a set of drums.

The trick is to try and keep everyone comfortable and happy during the ses-

the feel of a song. Being stressed out will most certainly mess up the way something feels. Not knowing the songs at \$150.00 per hour will stress you out.

Point number three: Someone must be in-charge. That someone is usually called the producer. He has the final say in the event of any decision. His job is to make the artists' material as polished as it can be, with a strong eye on who is going to buy the final product. Often, the artists/songwriters themselves have a difficult time being objective. It is a difficult thing to admit that you have personally written a crummy song, played the wrong note, or performed a lame solo. Very few individuals write bad music on purpose (or so we want to believe). The primary job of the producer is to make these sort of judgements, as well as keeping the band sober when needed, signing for rental cars, and picking up the tab on post session parties.

This is a pretty heavy responsibility. Telling someone that their song sucks, or is entirely unfitting for the project (perhaps in a more gentle fashion) is no small task, especially if the song happens to mean something very personal to its writer. Deciding which of six or eight guitar solos is equally difficult, as is explaining to someone why their part is way back in the mix. Because of these moments, a person who is a good friend

**Do a little homework. Research your engineer and studio. The element of trust is ultimately critical. Ask other bands where they did their work, and listen. Furthermore, see if you can convince the engineer to see you perform live. That will allow an understanding of what you're all about. They might even like what they hear.**

on-Bad-Acid" Smith. We have accumulated some 40 years of recording and production experience. That is old enough to be someone's dad or really antique boyfriend, or to have seen the recording industry be born and rise to its current level of ludicrousness.

In this regular forum of information dissemination, we will attempt to reveal all those nasty secrets of recording, as part of our determined effort to make everyone in the music business groovy.

In all sincerity, and to meet Dr. Fong's design spec for the column, here is the deal: In coming months, we will attempt to open the minds of musicians and other art-like folk everywhere. It's like TV, only you won't get dumber. All you need to do is find a consenting adult to read for you.

Feed the dog and strap yourselves in. Here we go. Lesson number one. Professionalism. As soon as someone thinks that you're a bozo, for all intents and

sions. If everyone does their job in a professional manner, this will be much easier. Do a little homework. Research your engineer and studio. The element of trust is ultimately critical. Ask other bands where they did their work, and listen. Furthermore, see if you can convince the engineer to see you perform live. That will allow an understanding of what you're all about. They might even like what they hear.

Point number two: Have your act together. Rehearsing in the studio is dumb. It costs way too much per hour to rehearse there. Find a garage, or basement, or bomb shelter, or swimming pool, wherever, but not the studio. Know exactly what you're going to do when you arrive; have the song(s) rehearsed to the point of stupidity.

What we try to capture on tape (or other storage medium) is magic. Some songs really grab you instantly; others just sit there. A lot of this has to do with

of the band or the band themselves often make a weak producer. Finding someone who can be honest and still know what they're talking about is a most unpleasant search. And they'll probably want to get paid (more about that next column). This is why the artist will often tell the engineer to do what they think sounds best. It's their job, anyway.

*To, hold it right there, bub! I want to say something here, OK. What was it? I forgot.*

That was direct input from Dr. Fong. Occasionally, we drag him from talking to knobs and dials and waitresses.

Point number four: Never walk under an open wallet. Don't ask. Trust us. In fact, never, ever question us. Unless, of course, you'd like to follow our big, fun but ugly journey into the unique world of the recording studio over the coming months. Otherwise, have a nice life and live forever.

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BY AL KOEHN

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**Greg Allman One Way Out**  
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Watching the new Greg Allman video brought back fond memories of the concerts at Eckerd College, but the 1988 footage of the Greg Allman Band (before the return of Dickey Betts) with Dan Toler on guitar only proves that Greg is able to sound great and write some great tunes no matter what cross he has had to bear. Although the band of 1988 can in no way compare to the past glories that the band once had, nor the present energy that they have recaptured, the video promises to make any diehard, southern rocker happy.

by CHIP

# GREGG ALLMAN

**Ministry In Case You Didn't Feel  
Like Showing Up (Live) Warner  
Reprise Video**

It's the latest release from Chicago's Industrial Guru and Ministry frontman Alcin Jourgensen, entitled, *In Case You Didn't Feel Like Showing Up (Live)*. This hour long video was filmed at various locations during Ministry's spring tour and it breathes with the unbridled raw passion that only a Ministry concert can produce. Beside his faithful comrade Paul Barker, Jourgensen surrounds himself on stage with some pretty elite company that includes members of Killing Joke, UK Subs and Skinny Puppy and also a spoken word performance by Mr. Jello Biafra. The eight songs on the video are like a *best of* collection of the band's last two albums *The Land Of Rape and Honey* and this year's *A Mind Is A Terrible Thing To Taste*. It's worth the price of the video just to watch Killing Joke drummer Marty Atkins beat the living hell out of his drumkit. If you have never had the pleasure of attending a Ministry concert then this tape is highly recommended, and if you have seen the Ministry why not relive the experience? by STIFF

## Hard N' Heavy Vol. 11

*Hard N' Heavy* is back in a big way with Volume #11. You know, these things just keep getting better.

This time around, an in-depth look is taken at Stryper, Suicidal Tendencies, Jane's Addiction, Nevada Beach, Vixen and a variety of other artists from today's rock scene.

If you've never seen any of the *Hard N' Heavy* segments, you don't know what you're missing. Unlike the cas-

trated sludge force fed to us by the networks, *Hard N' Heavy* takes an insider's perspective into what's really going on. Blending music videos, animated interludes, and personalized discussions with the bands themselves, *Hard N' Heavy* has become the forerunners of the latest in high-tech video magazines.

Flashing from one scenario to the next, you find yourself in a park on the lawn with none other than Mike Muir from Suicidal Tendencies, an unlikely setting indeed.

Michael Sweet and Oz Fox host a rather windy segment, with London's Big Ben serving as the back drop. This piece is especially timely, with a good piece of the interview dedicated towards the band's recent changes in style and sound.

Offering some insight into the music biz, we have Metal Blade CEO, Brian Slagel. The infamous industry exec had some interesting tid-bits coming from someone usually hidden "behind closed doors."

To tell you the truth, the video clips and the personalized interviews are happening, but the best part of the whole thing is the animated segments squashed in between everything else for filler. My vote goes to dedicating an entire volume to these excellently crafted, graphic animations. With their off-the-wall (or on the wall, as in your brains) humor, the cartoons bring a new meaning to wanting to get to the drive-in early. And with *Hard N' Heavy*, you don't need a car. **by DJ JUSTICE**

# THE DANCING MAN

Michael Barnett

by Michael Barnett

This is the story of Ronald Gerard. He fell in a vat of glue. He got stuck. He didn't know what to do. He was stuck real tight, and sinking, and there wasn't anyone there who could come to his rescue and free him. He thought: "Here you are, Ronald, stuck in a vat of glue."

Ronald's mother had always warned him to stay away from glue. His father had got stuck and died in a vat of glue, too. His brother had tried to rescue him, but he got stuck as well. The way Ronald's mother told it, they both went straight to hell. He thought: "Am I going to die in this vat of glue?"

Then a strange thing happened. A cherub entered the room. He walked to the vat and looked down at Ronald. "It appears you've met your doom."

"Help!" said Ronald.

"Why should I? After all, your mother warned you..."

"Glub, glub," from Ronald as he swallowed a sip. His eyes were wide with fright, but this glue was rather like quicksand, and when he tried to fight his way out, he only sank some more. The cherub shook his head. "Quit fighting it, Ronald. You're only making matters worse."

"Help!" This time Ronald begged.

"I never could stand grown men

begging," the cherub said. The cherub's name was Nat. He grabbed Ronald's hair and pulled him out of the sticky, adhesive vat. But this was no ordinary glue. It was filled with atomic waste. And Ronald's body glowed a green glow. Nat backed away in haste.

"I'm atomized," said Ronald, when he noticed the awful glow.

"You would have been better off dead. So long, I've got to go." With that the cherub vanished, but Ronald hardly noticed. He felt strange powers building inside. He spent the night in the forest. He was scared to go home to his mother; she'd only bitch and complain. And he knew she was right. "Just look at my plight."

That night came winter's first snow. It stuck to him. For all practical purposes, he was a glowing green snowman. He tried to dust it off, but it was no use.

Even with the morning thaw, the snow stayed frozen to him. But he wasn't cold. "I'm hungry." He started walking home. He noticed a special spring in his step; he couldn't figure why. But when he fell down and bounced off the ground, he exclaimed with a cry: "I'm bouncing!" He sat on the ground and examined his toes. He

pulled one, and it stretched to the length of a walking cane. "I never would have guessed when I fell in that vat of atomic glue, and got pulled out again, that I, Ronald Gerard, would turn into Rubberman."

He was pleased with himself.

But his mother wasn't.

"Look at you!" she screamed. "You're as bad as your father and brother. I'm not wasting time with you. I'm late for bingo."

Ronald was depressed. He sat on his bed and cried. "Perhaps I would have been better off if I'd gone ahead and died."

"Stop this self-pity," said a voice, and Ronald turned to see the cherub who'd saved him and brought his disgrace, sitting outside in a tree. "I'm not getting too close to you. You might be radiated. Here, try this." The cherub threw a machine through his window. Ronald picked it up. It was a Geiger Counter. "Click. Click. Click. Click. Click."

"I'm radiated," he said. "No doubt, I'll soon be dead."

"Not necessarily," said Nat, "for I have special powers. If I should choose to use them on you, I'll want something in return."

"Anything," Ronald said.

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That night Ronald went to town. He killed the mayor and his wife. He burned the town hall down. He went to the high school, got a soccer ball, and kicked it around the field. Nat watched from the bleachers, wearing a radiation shield.

As morning's light shone its first sparkling twinkle, Ronald sat down on the grass, bouncing a little; there was blood on his hands from the previous night's death-dance. "Are you satisfied? I've done what you asked. Will you cure me now?" he said.

Nat said, "Hmm, I'm thinking. Be quiet, Rubberman."

Rubberman obeyed.

The police came. "There he is! And he looks like a snowman." They promptly took him away.

After his trial and execution, the newspaper headline read:

RUBBERMAN GOES TO ELECTRIC CHAIR. TOWNFOLK GLAD HE'S DEAD.

But before Ronald died a cherub was seen laughing outside his cell. His mother was interviewed. She said: "He joins his father in hell."

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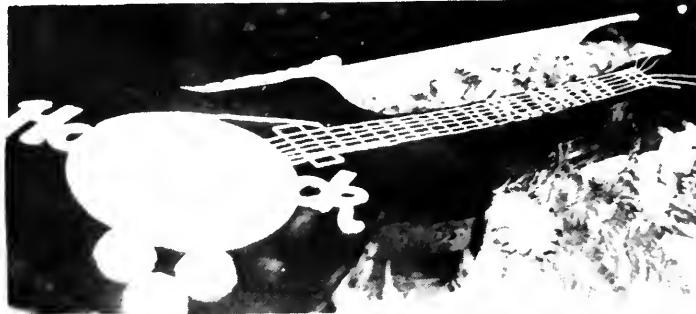
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